

# Reel Life

THE MOVING PICTURE  
MAGAZINE



*Mabel Normand*  
*Keystone*

"The Gangsters of New York"

—RELIANCE

MARCH 7

FIVE CENTS



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## Quick-Change Board

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You may ship.....Quick Change Boards.  
Please send full information regarding the Quick Change Board and tell me where it can now be seen in use.

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Theatre.....

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# PROFITS

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**NINETY GOLD STREET**

**New York City**



# Reel Life

THE MOVING-PICTURE MAGAZINE

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MORE THAN  
25,000 THIS WEEK

*Sprightly Scene from "The Coming of the Padres"*



## *American Photoplayes Picturize Santa Barbara's Religious Founding*

In the striking picture above are seen Harry von Meter, Sydney Ayres, Vivian Rich, Jack Richardson and Louise Lester. The American studio is at Santa Barbara, Cal., and the photodrama shows the advent of the earnest priests to that picturesque place and the difficulties with which they labored.





## THE LISTENER CHATTERS



ONE reformer who is using the movies as object lessons, received an abrupt surprise in the little Jersey town of South River. He was Dr. Millard Knowlton, director of tuberculosis work for the State Board of Health, and was lecturing and illustrating his points on the lighted screen. Showing a room in which there were two beds and several cots, he spoke of the crowded and unhealthy condition of the room. A purple-faced woman popped up from a seat in a front row and shaking her fist at the doctor, screamed:

"You take that picture of my home off your dirty screen, or I'll bust your machine and you, too!"

"Larry, turn the crank," said the discreet lecturer, but the irate "horrible example" was not to be so easily quelled.

"I'm just as clean as you, and you took that picture without my permission. I'm the mother of eleven children and you've only a canary to take care of. If you had to buy meat and potatoes instead of birdseed, you might know why, when it's cold, I put my children close together to keep warm."

My Paris correspondent writes me as follows:

"And where does the smartly dressed little Parisienne go to see the latest fashions nowadays? In times gone by it was the Bois de Boulogne on Sunday afternoons, the races at Longchamps and in the studios of the great fashion creators. But all this has been changed. Now, when she wishes to learn the latest little twist in fashion, she betakes herself to a picture palace and sees it in the moving pictures.

"Not only do the motion-picture companies require their actresses to be garbed in the latest mode, but many of them are producing special films devoted to nothing but fashions. Sandwiched in between the smiles and tears of the picture plays she now sees the latest gowns almost as soon as they are turned out from the workshops of the designers."

This is now the case in America, too, for wherever Mutual Movies make time fly, the very latest, smartest frocks and hats and furbelows are shown by "Our Mutual Girl" in the great film serial which has made a nationwide hit, especially with the fair sex.

So once again we must confess that one of the greatest educators of the day is the motion picture, which keeps us in touch not only with the historical happenings of the world, but details the fickle changes of fashion as well.

Mrs. Fiske is one of the few great stars of the stage who is progressive enough to admit the vast scenic possibilities of the movies.

"Those who hold that the moving picture is a menace to the legitimate theatre—and legitimate is used in its ordinary, not its real acceptance, for the motion-picture theatre is as legitimate as is that devoted to the most classic production—must do so on the grounds either of art or of value to the public as an institution."

Thus says Mrs. Fiske who, perhaps, represents in greater measure than does any other stage figure of her day, the intellectual and genuinely artistic forces of the theatre.

Propagandists of the "legitimate" drama are working secretly to instill in the public mind the idea that the "picture craze," as they call it, is on the wane. Moving pictures are not a craze nor a fad, but a legitimate development in the progress of the amusement business. As the art improves—and it is improving rapidly—the interest increases. The proof of this is the swift and steady multiplication of films made, of the number of manufacturers, of the theatres devoted to the movies and of the attendance.

Last week the movies won a signal victory when a series of inter-high school debates was held in Pittsburgh. The question was, "Resolved, that motion pictures do more harm than good," and the negative won before audiences of thousands.

The suggestion of President William H. Stevenson, of the Pittsburgh Chamber of Commerce, that educational movies be tried out in the public schools was received by the Board of Public Education and a test made in one of the buildings. It proved overwhelmingly successful and the board will make plans to include movies in the educational system in the future. An objection raised was that movies do all the thinking for the pupils and school work gets too easy. However, it is planned to show chiefly historical films and current events.

Educational leaders have long recognized the great possibilities for the teaching of certain dry-as-dust studies which motion pictures offer. W. W. Earnest, superintendent of the Champaign, Ill., public schools, recently recommended the use of both motion-picture projection machines and victrolas in the school-room.

"I am convinced that many fine motion pictures could be purchased that would be of great value in our educational work," said Mr. Earnest. "A circuit of schools such as has been suggested could, I believe, accomplish a lot with the films. Schools in the future should be provided with auditoriums where the films could be exhibited."

State Senator Hugh S. Magill, of Illinois, has promised to co-operate with the faculties of Illinois, Chicago and Northwestern universities and the school boards in the various cities in Illinois to secure the passage of an act providing for a motion-picture circuit.

The Minnesota Training School for Boys at St. Cloud, Minn., hereafter will include a permanent course of instruction by means of motion pictures in the institution. The innovation has the approval of J. T. Fulton, acting superintendent of the school, as well as of the State Board of Education.

The Columbia School of Journalism is using motion-picture views of the Balkan war to enable future newspapermen to describe military operations. Director Talcott Williams intends to extend the course so that reporters-in-the-making may be able to write their "stories" of current news events without leaving the classroom.

The illiteracy of the Southern mountaineers, in the remote regions of Tennessee and the Carolinas, is commonly known and accepted. But it is not a little shocking for New Yorkers to learn that a people, "sunk in squalor and mental deficiency," are to be found at their very doors. That New York's accommodating neighbor across the Hudson—the state of the Oranges and the Montclairs—where her workers hie themselves for sound sleep at night, and her millionaires enjoy their suburban palaces and country





## THE LISTENER CHATTERS



places—that little New Jersey, of all places, should actually harbor thousands of illiterates and criminals in its large tracts of undeveloped woodland, is disagreeably startling. They are known as the "Pineys," these forlorn men and women who live in the great pine belt stretching over Ocean, Atlantic and Burlington counties.

Governor Fielder, who recently made a tour of investigation, described the conditions as "terrible." He urged compulsory education of the children, scattered miles apart on the farms, and the founding of social centers for young and old. Governor Fielder believes strongly that if there is to be salvation for the Pineys, it will come through the moving pictures. Moving pictures can educate and civilize an uncouth, impressionable people more quickly and effectively than any schools or missionary efforts. It is not prisons and penitentiaries that the Pineys need—but a new world of hope and inspiration opened to them through moving pictures.

Now that vibration on shipboard has been eliminated by triumphs of modern ship building, the big liners are to be equipped with moving pictures. Time was, when a stroll on the promenade deck made of everything visible a virtual moving picture. The sea, glimpses of shore, and the crafts one met, were thrown into motion for our swimming gaze by the pitching and rolling of the ship. Now the Imperator glides across the Atlantic as steadily and smoothly as a pleasure boat on Lake George on a summer day.

The moonlight, shimmering in endless change on the waters, has lost its fascination for the sophisticated globetrotter. He doesn't even liven up to the strains of the tango. Seagoers have appealed to the movies to save them from the ennui of the ocean voyage. And if the great transports would supply the requisite thrill and stimulus to jaded travellers, they cannot do better than annex the movies as a regular feature of marine entertainment.

H. H. Van Loan, formerly London correspondent for the *New York American*, whose side-splitting "hick" stories have appeared at intervals for some time past in the *New York World*, is coöperating with George Henry Smith in a snappy daily column of motion-picture news in the *New York Globe*. Mr. Van Loan has had a varied experience as press representative of amusement interests. C. H. Pangburn has taken charge of the *New York Tribune's* motion-picture department. As assistant editor of the motion-picture supplement of the *Morning Telegraph*, Mr. Pangburn's work is familiar both to the public and to the trade. The *New York Herald* has selected Alfred Head to assist John Logan, dramatic editor of the paper, in the new motion-picture department which has been started in the Sunday and daily dramatic columns of the *Herald*. D. K. Hollander has opened a lively column of motion-picture gossip in the *Chicago Daily News*.

To get an idea of the way motion pictures have grown in a few years, standing to-day the biggest little giant of industry, one has only to take an average case in a typical American city—not New York or Chicago, but a smaller center. In St. Paul, Minnesota, the movies are celebrating their eighth birthday. In February, 1906, its first theatre opened, under the direction of Joseph Mahoney, who up to that time had been chief clerk in one of the Great Northern railroad offices. His first program was two moving pictures and an illustrated song. For a year he changed his pictures only once a week.

To-day St. Paul has twenty-eight thriving theatres, with new programs daily, and several more in process of building. They draw 150,000 people weekly. Every day their patronage is at least 15,000, and when the weather is particularly fine, they often show to 25,000. In the early days (for in the film business eight years ago is ancient history), a two-reel play was billed all over the city as a mammoth attraction. To-day the big bill is not infrequently eight reels.

"The movies are doing wonders," says the *Chicago Record-Herald*. "They will soon become an adjunct of every school, museum and cultured agency. They will democratize science. They will make "dry" studies attractive. They will steadily elevate the standards of popular entertainment, annexing the spheres of romance, adventure and beauty. Knowledge and invention shall make us freer, and freedom from too monotonous, grinding toil will make us more truly human, more truly social and civilized."

Mutual Film Corporation camera-men have forwarded to New York from Mexico several hundred feet of film showing Maximo Castillo, the Mexican bandit, who caused the death of eighteen Americans by derailing and wrecking a train in a tunnel in which he had set fire to wooden box-cars. Other film which is now being developed in the Reliance studios shows Castillo under guard at Fort Bliss and his followers confined in a wire pen with American soldiers on guard.

Pictures have been developed of the Cumbre Tunnel in which the tragedy occurred. These also will be included in the finished reel. Amos Keysor, an American soldier of fortune, who was captured with Castillo, Felipe Andrade, Apolonio Castillo, Manuel Cesada, Juan Camacho and Ferdico Alonso, Castillo's aides, also were "caught" by Charles Rosher, the Mutual camera-man.

Although producers of "legitimate" drama often make the assertion that moving pictures have emptied their balconies and galleries, the actors who formerly worked twenty or thirty weeks a year for these managers and then spent the rest of their time in seeking new engagements complain not at all.

Hundreds of former actors and actresses on the "legitimate" stage now find steady employment for fifty-two weeks in the year, at salaries far exceeding those paid by Broadway producers. Many have their own homes and year-round apartments, if the studio in which they are employed is in the city, while many who are engaged by the Western and Coast motion-picture studios have purchased farms and ranches, stocked them well and play the country gentleman in addition to their studio work.

Twenty-five million moving-picture playgoers a day is what the statisticians say of the attendance for the entire world and all of these will be more closely cemented, so far as their amusement interests are concerned, by the coming exposition (June 8 to 15) in Grand Central Palace, New York, under the auspices of the International Motion Picture Exhibitors and the Independent Exhibitors of America.

This is the second annual event. All details of the manufacture and staging of the photoplay will be shown and the "inside" of this department of "show" business, always so dear to the layman, will be revealed.

*The Listener*



# THE GANGSTERS OF NEW YORK

A  
CONTINENTAL  
FEATURE FILM

## CAST

Porkey Dugan.....	H. B. Walthall
Biff Dugan (his elder brother).....	Jack Dillon
Jimmie Dugan (his kid brother).....	Master O. Child
Jessie Dugan (his sister).....	Miss A. Horine
Hennessy (the district leader).....	F. Herzog
Cora Drew.....	Consuelo Bailey
Billy Drew (her brother).....	R. Riley
Henry Davis (the reformer).....	C. Lambart
Spike Golden (a rival gangster).....	Ralph Lewis
Mrs. Murphy (a neighbor).....	Miss B. Craig
Spot the Spy.....	Jack Pickford

NOW  
ON BROADWAY  
NEW YORK

**L**IFE in the crowded East Side of the Metropolis and the great need for relief of the overcongestion is faithfully depicted in this photodrama, which is being shown as a theatrical attraction at Weber's Theatre, Broadway and Thirty-first St., New York City. A secondary truth which this motion picture tells in a forcible way is that capital punishment, far from destroying the incentive to crime, really serves to inflame the criminally inclined.

In a crowded tenement in the lower East Side lives the Dugan family. The older brother, Biff, is the leader of the Dugan gang, of which the younger brother, Porkey, is a member. The sister Jess, a by-product of sweatshop slavery, although emaciated in body, has sufficient strength of character to disapprove of her brothers' means of earning a living.

Fresh from the country, Billy Drew and Cora Drew come to the city. They have letters of introduction to Henry Davis, a practical reformer, who conducts a home. While they are talking to Davis the members of the Dugan gang decide to amuse themselves by roughhousing the mission. They enter on mischief bent. The police, scenting trouble, rush to aid Davis, who dismisses them without entering a complaint against the roisterers.

The Drews settle down across the hall from the Dugans. Cora meets Porkey and is attracted to him, but refuses to have anything to do with him because she realizes he is a gangster.

The Dugan gang has for its rival the Golden gang, headed by Spike Golden. Spike annoys Cora, who is rescued by Porkey.

Both the Dugan gang and the Golden gang are planning to hold balls. Selling tickets for the so-called balls by intimidation is a scheme frequently used by gangsters to raise money. Both the gangs try to sell tickets to the same storekeeper. The Golden gang, which comes first, sells several tickets. All this time the malign influence of the gangsters is working on the country boy who finally joins the gang after he has been taken home intoxicated. His sister, Cora, is ill, and is tended by Jess Dugan.

When the second gang comes to sell their tickets to the merchant, the police rush in and all are arrested, in-

cluding the country youth, who gets thirty days. The Spike Golden gang holds its dance, a typical East Side affair. Poorly dressed couples jostle each other in a little smoke-filled room in the throes of what takes the place of the turkey trot and tango on the East Side. Biff and his gang hear of the dance, and decide to get revenge by breaking it up.

Arming themselves with revolvers, they descend upon the dance. A gang fight follows. The gunmen hiding behind buildings and telephone poles shoot at each other. Golden's gang is defeated. Golden swears revenge. When the gangs meet again the fight continues, and Golden is killed. Biff happens along, and is arrested by the police. A revolver purposely placed to "frame him up" by members of the Golden gang acts as testimony, and Biff is sent to the electric chair. Porkey, when released after a short term, swears revenge for his brother's life. He finds that while he was in jail, his sister, Jess, has died from the sweatshop conditions, under which she worked, and that Cora Drew, disgusted with city conditions, has returned to the country.

Porkey returns to his gang, and they round up one of the rival gangsters, whom they believe is responsible for the perjured testimony against Biff. The other gangsters hold the suspected man in a little room and send for Porkey to come and kill him. The suspense is very tense, as Porkey is summoned. The messenger delivers to him a big knife to use as a weapon. Porkey starts after the perjurer, but the influence of Cora and the reformer affects him. When he comes face to face with the enemy, he dismisses the other gangsters, saying that the two will fight it out face to face in a locked room. There he purposely permits the other to escape after the gang has left the pair alone for what they supposed would be a fight to the death.

A year afterward Porkey is a changed man. He and Cora are living in the country, driving the cows home at the close of day. The gangster has forever deserted his old companions and environment for a wholesome life.

In many ways, "The Gangsters of New York" is an unusual photodrama. Its theme and setting make it worthy of attention, and it shows, unusually vividly, the evils of over-population.



Henry Walthall  
"The Gangsters of New York"—Reliance



SCENES FROM THE NEW PHOTOPLAYS ON THE SCREEN



A. Ellery, Maude Fealy and Dave Thompson in "Kathleen, The Irish Rose"—Thanhouser  
Rhea Mitchell and George Osborne in "Barrier Royal"—Broncho.  
Two Views of Charles Ray in "Desert Gaid"—Kay-Bee.



## HEARD IN STUDIO AND EXCHANGE

**T**HE Continental Feature Film Corporation—which has recently completed plans for the booking of Weber's Theatre and also for the Metropolitan Rink, which is now being remodelled into a theatre—announces that all programs shown here in New York City and in leading playhouses through the country, will be exactly reproduced in London at a first-class theatre in which motion pictures have never yet been shown.

Roy Aitken, a brother of Harry E. Aitken, president of the Mutual Film Corporation, is the managing director and moving spirit of the Western Import Company, through which the Continental is making the arrangements for its London presentation of features. Mr. Aitken, who has spent most of his time abroad for the last four years, but who has been in America for the last few months familiarizing himself with conditions here, is to return to England in about two weeks, in order to carry out the plans which have now been definitely completed. Mr. Aitken's agents in London have already obtained options on two houses, and it merely remains for him to make the final decisions.

In addition to obtaining a London theatre, in which the Continental Feature Film Corporation programs of Mutual subjects can be shown simultaneously with the exhibition of the same programs in New York, the Western Import Company is to open the first exclusive picture exchange in England or Europe. That is to say, Mr. Aitken will attempt to introduce the American system of booking and renting special, independently of any regular service.

Besides getting a theatre in London for the exhibition of the feature films made by the various manufacturing companies of the Mutual, released through the Continental in

ment of the American studios at Santa Barbara, President S. S. Hutchinson, who feels that the "Flying A" has by no means made the most of its facilities in the past, is planning an entirely new output of four and five-reel features, far more elaborate in setting and plot than anything the American has attempted thus far. This means that new players will be added to the already large and interesting personnel of the famous company, and dramas of the highest quality only will be produced. Mr. Hutchinson is at present engrossed in extensive preparations for the new program, dividing his time between Santa Barbara, San Francisco and Los Angeles.

Harry Pollard, the popular lead in Beauty films, is to have his burdens, as both star and manager, considerably lightened. Frank Cooley, the well-known actor and manager, has joined him. Mr. Cooley will assist in staging the productions, and will also play some character parts.

New York's street cleaning commissioner is not the only man who lost sleep over last week's blizzard in Manhattan. Edgar Lewis, one of the stage directors of the Reliance Motion Picture Corporation, was working on the production of a new play, "The Coming of a Real Prince," and had already made several scenes in and near New York, when the snow fell, transforming the town into an Arctic wilderness. Even if facilities had not been tied up, winter scenes were out of the question. The "real Prince" didn't come with snow five feet deep—and Mr. Lewis had only two or three days in which to finish the production.

One course only was possible—to pile the entire company aboard the first train for the South and ride till they struck the first town below the snow line. No wild-cat theatrical troupe ever made a madder trip. Without a notion how far the expedition would carry them, Mr. Lewis and the Reliance Players watched the white landscape race by, mile on mile, anxiously straining for a glimpse of the first stretch of bare country.

Not till they entered North Carolina did their hopes begin to rise. The hills and fields showed brown once more, covered with withered shrubbery and stubble, and at Rocky Mount, the first town entirely free from signs of the extensive snowfall, the company eagerly decamped. They arrived at half-past two in the afternoon, and in less than thirty minutes the whole population was out watching the camera men and the players, making scenes at record speed.

By midnight the company was on the train again, rushing back to New York. They even took several more scenes in the Pullman coach, and, on reaching the city, pressed into service the first available surroundings—photographing two scenes at the Pennsylvania depot. At the studio, eleven more were turned off in the next few hours, and the picture completed on schedule time, before the players, exhausted but triumphant, could be dismissed for a well-earned rest.



*A Young Constitutionalist. Gen. Villa Mutual Movies.*



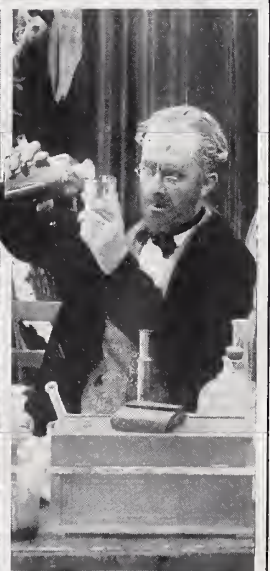
*Virginia Clark in "His First Love"—Majestic*

this country, the Western Import Company will endeavor also to arrange regular touring routes for feature films in first-class theatres, precisely along the lines now being followed in the United States and Canada.

In view of the tremendous capacity and splendid equip-



# SCENES FROM THE NEW PHOTOPLAYS ON THE SCREEN



*"Red, the Mediator"*—Reliance     Ed. Coxen in *"A Modern Free Lance"*—American  
 Dave Thompson and Maude Fealy *"Kathleen, The Irish Rose"*—Thanhouser.     Harry Pollard and Margarita Fischer *"The Girl Who Dared"*—Beauty  
 Herschal Mayall *"The Silent Messenger"*     Charles Ray and Frank Borzage *"Desert Gold"*—Kay-Bee  
 Irene Hunt *"Red, The Mediator"*—Reliance  
 Ed. Coxen in *"A Modern Free Lance"*—American  
 Charles Giblyn *"The Silent Messenger"*—Domino



## Heard in Studio and Exchange



THE Mutual Boxing Club announces several engagements for the immediate future, among them a match between the infant son of Fred Kelsey and Spottiswoode Aitken's daughter. A four-round event, which undoubtedly will draw a good "gate," is promised between Director Cabanne's seven-weeks-old daughter and Russell Smith's seven-months-old daughter. Smith arranged the latter event.

At the Photoplayers' Ball, which was recently held in the Auditorium, Los Angeles, Earl Foxe and Jim Kirkwood, two Mutual players, carried off the honors as tangoists. Earl and Jim vied with each other for the privilege of dancing with Mary Pickford.

Geo. Pattullo, the famous author of Western stories, now in Dallas, Texas, recently had the pleasure of viewing, at Dallas, a Reliance picture adopted from his well-known story, "For His Master." This was the first of the famous Pattullo stories released by the Reliance. "The Higher Law" and "The Rebellion of Kitty Belle" are now being filmed, and are dated for an early appearance.

The baby parade along Hollywood boulevard on Sunday afternoons is well worth a reel. Most of the infant prodigies are Mutual babies and the offspring of Mutual "fans."



Boyd Marshall and Muriel Ostriche  
in "Billy's Ruse"—Princess

will stand on the site of one of Kansas City's oldest landmarks, and, while it will have a seating capacity of only six hundred, it will be one of the finest and most richly appointed motion-picture theatres in the United States. It will cost something over \$75,000.

Will George Field of the "Flying A" studios please explain the wherefore and the why of the boa-constrictor bath-robe which encases him in several recent releases?

President C. J. Hite, of the Thanouser and Majestic Companies, announces another marriage in the ranks of the Majestic Company. The latest aspirant for domestic honors is the well-known actor, Frederick Vroom.

In Missouri Frank L. Newman, who exhibits the Mutual program exclusively, is building a theatre which is attracting much press comment in the West. The house

The architect is H. Alexander Drake of Kansas City, one of the foremost men in his profession in the Middle West. The building will be absolutely fireproof. It will be heated and ventilated by the latest approved mechanical heating and ventilating plant. Architecturally, the general design, exterior and interior, is modern French—the front being of highly glazed old-ivory tint terra cotta, and the color scheme for the hangings and frescoes inside being old ivory and gold, enriched with Pompeian red and peacock blue.

Mr. Newman has contracted for the most expensive, best and latest apparatus for the perfect projection of motion pictures. The screen, upon which the pictures will be thrown, is to be of glass. It costs \$1,200. An orchestra, under the direction of Leo Forbstein, will play from 9 a. m. until 11 p. m. daily, and in connection with it, a great pipe organ, installed by Carl Hoffman, will be used. There will be a nursery and special chairs for fat men. Mr. Newman is determined that his patrons shall have comfort, and the highest class of entertainment available.

Through his connection with the Mutual Film Corporation, Mr. Newman is enabled to have first choice of reels put out by the Mutual and sent into the territory of Kansas City. He says that the Mutual program is, without exception, the best on the market to-day.

The Amarillo branch of the Mutual Film Corporation in Texas, L. M. Cobbs, manager, is issuing an unique and very attractive post card of "Our Mutual Girl." It is composed of nine photographs of Norma Phillips, published in *Reel Life*, delicately and clearly reproduced in miniature on a French grey, glazed card. A tiny cut of the winged clock with the legend, "Mutual Movies Make Time Fly," also lends to the pleasing effect.

John R. Freuler, one of the Vice-Presidents of the Mutual Film Corporation, and Secretary-Treasurer of the American Film Manufacturing Company, has just returned to Chicago from a month's trip to the coast. He brings exhilarating reports of the work of the Mutual Exchanges in the far West. In California, Oregon, Washington, Utah, Colorado, the Mutual is extending its program rapidly, and exhibitors praise the prompt service they receive, as well as the superior quality of the films. The exchanges are enthusiastic centres, always ready to render assistance to new enterprises, and many a theatre owes its initial success, Mr. Freuler says, to the co-operation of its local territorial office.

The employees of the American Film Manufacturing Company, will hold the first of a series of dances at the Colonial Ball Room, 20 West Randolph Street, Chicago, Ill., on Tuesday evening, March 17.



General Ortega  
Gen. Villa's Mutual Movies.



## Intimate Facts About Photoplay People

**T**HE creator of "Calamity Anne"—Louise Lester, of the "Flying A"—holds an unique place among screen artists. Miss Lester is both a dramatist and an actress of exceptional originality. As the writer and impersonator of the "Calamity Anne" series, and as character lead in the American Company, she is known all over this country and abroad. "Calamity Anne" is a distinct contribution to American humor and character study. Miss Lester's quaint old woman of the West deserves to be mentioned in the same breath with many of Mark Twain's personages.

Beautiful, versatile, daring, with strong personal magnetism, and a genius for comedy parts, Mabel Normand of the Keystone is one of the most fascinating leading women in pictures. As a member of the Vitagraph and Biograph companies, she made a reputation before she was engaged by the New York Motion Picture Corporation. But it is during the last six months especially, in the Keystone releases—the first great full-reel and multiple-reel comedies—that she has won a distinction which puts her in a class by herself, and identifies her name with the finest brand of comedy being shown on the screen. Her power is due, principally, to a remarkable facility in facial expression. No matter how bizarre the character she may be called upon to impersonate, she is never at a loss for new ideas of make-up or new stage business. She is always original, full of clever inventions, and her fun-making is infectious.

Miss Normand is famously athletic. She is perfectly at home on horseback—whether tearing over the plains with a company of dare-devil cow-boys, or cantering in the park, seated gracefully erect upon the modest side-saddle. Should she care to compete for a vaudeville championship, her swimming and high diving would be a challenge to Annette Kellermann. Without doubt her love of out-of-door life and constant vigorous exercise, which keep the blood dancing and the vitality high, are the secret of Miss Normand's overflowing spirits, her striking beauty, and the magnetism which she radiates from the screen.

Marguerite Loveridge has an almost wistful face in repose. Its soft roundness, the dreamy eyes and softly curving mouth would never in the world suggest her vocation. One would imagine her in appealing ingenue

parts—at least always in serious drama, with a strong flavor of sentiment. But Miss Loveridge is actually one of the famous Apollo team, playing opposite Fred Mace, and she has the secret of the art of comedy down to a fine point. To play the most ludicrous parts with deadly seriousness is her peculiar gift—and it is this faculty which makes her one of the cleverest comediennes on the screen.

Anna Little, who was born in the shadow of Mt. Shasta, in California, is the very adaptable leading lady in Broncho and Kay-Bee productions. She is a striking brunette, with a strong personality and wonderful fearlessness. She takes her art seriously. Motion Pictures, Miss Little says, compel an actress to change her character every few days. She must be an adept at make-up, and she must have a mobile disposition, besides an inexhaustible fund of human psychology. She may have to act a slavey to-day, and a society leader to-morrow. Of late, Miss Little has been starring in Indian roles which are, perhaps, her most artistic work. Herself a native of the far West, she knows the daughter of the Vanishing Race—and her impersonation of the Indian girl is singularly sympathetic and true.

If you are talented enough to be able to feel all the time like a millionaire, and get as much happiness out of it as though you really were one, and, incidentally, earn your living that way—then you are pretty lucky, according to Maym Kelso, the rich Aunt of "Our Mutual Girl." Miss Kelso is known to thousands of persons, who have seen her only on the screen, as an awe-inspiring New York lady of great wealth. Her stateliness and elegance are fixing the "Mrs. Knickerbocker" type in the imagination of the entire country.

Miss Kelso is the actress who, at the New York Folies Bergere, gave such a clever impersonation of Mrs. Jackson Gourand (Aimée Crocker), the multi-millionaire Californian, that she became famous almost over night. She is simply made for the part of Margaret's Aunt. It is the easiest thing in the world to feel terribly rich, Miss Kelso declares, if you make up your mind to do so—and have the clothes to wear. But the clothes are perfectly indispensable, and Miss Kelso insists upon wearing the most expensive Paris gowns and hats that money can buy.

*The Historian.*



Louise Lester  
American



Mabel Normand  
Keystone



Marguerite Loveridge  
Apollo



Anna Little  
Kay-Bee and Broncho



Maym Kelso  
Reliance



# STORIES OF THE NEW PHOTOPLAYS



COMEDIES and farces will figure largely in forthcoming Mutual releases. Homer Croy's, "The Yegg and the Eggs," will appeal to those who like their matutinal hen-fruit but pause at paying the excessive prices demanded by the corner grocer. Billy Noel's mid-winter comedy of out-door life which contains a swim underneath the ice of Long Island Sound from one fisherman's hole in the ice to that presided over by a second devotee of Isaak Walton; a Western rough and tumble comedy and another in which Baby plays an important part will also be included among the new Mutual productions.

A tragedy of the Great American Desert, a pretty romance interwoven into a story of moonshine and revenue officers, a counterfeiting mystery which involves an innocent man, an Irish romance with a charming denouement and two Italian tragedies will supply the motographic fan with photoplays of the sterner order, while the eighth reel of "Our Mutual Girl" and a romantic comedy in which a messenger boy plays the role of mediator between two estranged sweethearts, are sure to furnish the lighter element in a program designed especially to please the feminine patrons of Mutual photodrama.

## OUR MUTUAL GIRL

Margaret Plays the Lady Bountiful

In the eighth reel of "Our Mutual Girl" "Margaret" (Norma Phillips) and Mrs. Knickerbocker, her aunt (Maym Kelso) see Riverside Drive and the city in a snow storm. Children bob-sledding, skiing and skating along Riverside Drive are shown, while scenes showing the total suspension of traffic also are included in the film.

On their way home Margaret watches the pupils of a great public school as they are dismissed. Among the hundreds of school children are a score or more of crippled and deformed children, who are taken to their homes in a carry-all.

Mrs. Knickerbocker agrees with her niece that it would be a splendid idea to dress up a number of dolls for the crippled girls, and a visit is paid to a Fifth Avenue toy shop. Margaret takes the dolls home, and, assisted by her aunt and a maid, dresses them up in beautiful gowns. Among the dolls is a life-size mannequin which Margaret adorns for her own amusement. That night she dreams that she herself has been transformed into a doll and that her aunt and maid are dressing her in lingerie and pantalettes of the crinoline period.

## A BARRIER ROYAL

A Latin Tragedy of Poignant Interest by the Broncho Players

By William H. Clifford and Thomas H. Ince  
March 11, 1914

### CAST

Princess Marie.....Rhea Mitchell  
Pierre.....Tom Chatterton  
Prince D'Conti.....Chet Withey  
Jacques.....Walter Belasco

Rather than marry Prince d'Conti, the worst rake in the Almanach de Gotha, the Princess Marie, through

the connivance of Pierre, brother of her maid-in-waiting, escapes from the castle of her uncle, the Duke D'Artier.

She obtains employment in a Normandy vineyard, where Jacques, the overseer, insults her. Pierre aids her to escape from her employer. Pierre tells Jacques that Marie has drowned herself. In proof he offers Marie's apron and cap.

Jacques refuses to believe the story and has Pierre thrown into prison upon the charge that he has drowned the young woman. Rather than have Pierre executed, Marie appears in court and discloses her identity.

Couriers of the Duke D'Artier, her uncle, are despatched to bring her back for the wedding ceremony, but, rather than be compelled to marry the profligate Prince, Marie drowns herself in the lake of the castle gardens, and her body is laid before the Prince D'Conti on the day set for the wedding.

## THE SILENT MESSENGER

A Domino Drama in Which Justice Is Meted Out In an Unwonted Manner

By Thomas H. Ince and William H. Clifford  
March 25, 1914

### CAST

Maria Rossi.....Anna Little  
Pietro Giovanti.....Herchal Mayall  
Dr. Luigi Bossini.....Charles Giblyn  
Antonia Rossi.....Mr. Keller  
Priest.....Mr. Osborne  
Maria's father.....Mr. Montague

Pietro Giovanti, foreman of a stone quarry in an Italian village, is the town bully. He betrays little Maria Rossi, and is taken to task by the village priest. Pietro laughs at the priest and his doctrines.

Antonia Rossi, the girl's brother, and her father, infuriated by their daughter's shame, are about to take summary vengeance upon Pietro, when they are plunged into sorrow by the news that their daughter has taken her own life. The villagers take up the cause of the wronged family, and, led by Antonia, little Marie's brother, they storm Pietro's home.

Armed with sticks and stones, they pursue the bully into the home of Dr. Luigi Bossini. Dr. Bossini leaves his laboratory, to learn the cause of the mob's anger, and, in his absence, Pietro enters. Weary with his long flight, Pietro drinks what he supposes to be a glass of water. The vessel, however, contains the germs of spinal meningitis, and Pietro soon succumbs to the dread disease.

## DESERT GOLD

A Kay-Bee Photodrama of the Great American Desert

By Thomas H. Ince and Richard Spencer  
March 13, 1914

### CAST

John Carson.....Frank Borzage  
Jim Hardy.....Charles Ray  
Mary.....Clara Williams

Jim Hardy and John Carson, two prospectors, both love Mary, a pretty young miner's daughter. Carson wins the young woman and marries her.

While prospecting in the desert, Hardy discovers the skeleton of a prospector, and near by in an abandoned



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adobe hut, a tin box containing some nuggets rich in gold ore. He decides to keep his discovery a secret, although he and Carson have agreed to share their finds.

To complete his betrayal of his brother prospector, Hardy during the night steals the burro used by them both, makes off with the greater part of their provisions, and fills with sand the water-hole near which Carson is sleeping.

Carson is found by a wagon train. Hardy develops his claim, and is returning to the nearest settlement when he is overtaken in a sand storm. He succumbs to thirst and exposure. Before he dies he writes a note to Carson, begging forgiveness and deeding his claim and all he has found to Carson. Carson later finds Hardy's body and the note.

### THE YEGG AND THE EGGS

A High-Cost-of-Living Comedy by the Komic Players

By Homer Croy  
March 12, 1914

Mr. Morrison inherits a hen which lays eggs. "Spike" Murphy, recently released from State's prison, learns that Morrison keeps the precious hen fruit in a sachet-scented rosewood box in his safe.

"Spike" breaks into Morrison's house, blows open the safe with a spoon of "soup," and makes off with the rosewood box and its precious contents. A pawnbroker, dazzled by the display of eggs, is only too willing to give "Spike" his last dollar for some of them. "Spike" buys himself a new suit at the tailor shop across the street, from the pawn shop, and orders it sent to his lodgings.

Morrison obtains "Spike's" address from the tailor, and surprises him as he is gloating over a few of the eggs, with which he refused to part. He determines to arrest the ex-convict, but relents when "Spike" threatens to cast the eggs upon the floor and break them. Morrison finally consents to share one of the precious hen fruit with "Spike," and a truce is declared. "Spike" announces that he wants to lead a better life, and Morrison appoints him to the post of Chief Guardian of the Hen Coop.

### HIS FIRST LOVE

The Story of a Bachelor's Change of Heart, by the Majestic Photoplayers

By Olga Printzlau-Clark  
March 10, 1914

#### CAST

A young clubman, Jackson.....E. G. Roach  
Frank Dale.....Lamar Johnstone  
Mrs. Dale, his wife.....Francelia Billington  
Betty, their child.....Virginia Clark  
Smythe, an old bachelor.....Dan Gilfeather

This is the story of a baby which will interest those who have one or who some day may be the proud possessors of one. It will bring the tears to the eyes of mothers, and perhaps one or two fathers will blink a bit during its projection.

Smythe, the oldest bachelor in the club, had no use for children. Babies were anathema to him. He is particularly disgusted over the fuss made by his younger club fellows over a baby which is born to Jackson, one of the members of the club. An argument arises, and Smythe offers to wager \$500 that there is "no such thing as a pretty baby."

Accordingly an advertisement is inserted in the paper to which the effect that \$500 will be paid to the parents of the baby which wins the approval of a certain judge, it being understood at the club that Smythe is to be the judge in question.

The baby show is held before a black plush curtain, and after hundreds of squalling infants are exhibited in all sorts of baby finery and geegaws, the child of Betty Dale, wife of a poor laborer, is brought before the curtain. The winsome smiles of the dimpled youngster win over the crusty old bachelor, and the \$500 prize is awarded to its mother. The money is used to pay off the last overdue installment on the Dale cottage.

### THE MOONSHINER'S DAUGHTER

A Majestic Motodrama of Romance and Moonshine in the Blue Ridge Mountains

March 14, 1914

#### CAST

Gus Whitmire.....Richard Cummings  
Grace.....Billie West  
Bert Hammond.....Walter Belasco  
Tom Cole.....H. McCabe  
Sydney Hendricks.....Fred Hamer  
Minnie.....Elsie Greeson

Old Man Whitmire, a moonshiner living in the Blue Ridge mountains, has a daughter, Grace, who is much admired by Tom Cole, a regular patron of the Whitmire secret still. Grace does not favor Tom's suit, however.

Cole has an encounter with Hendricks, a revenue officer, whom he shoots in the arm. Hendricks finds a bottle of moonshine whiskey in Cole's sack of meal.

Grace visits her old friend, Minnie Hammond, whose brother is in charge of the revenue service in the district. Bert Hammond receives a note telling him that his assistant, Hendricks, has been shot, and excuses himself to the girls by showing the note.

Grace at once suspects that Hendricks' shooting concerns her father, and arrives home just as Hammond, Hendricks and the revenue officers are demanding that Whitmire destroy his still.

Cole, jealous of Hammond, wishes to fight things out, but Grace induces her father to destroy his still, explaining that Hammond has proposed to her, and that his suit has met with her favor. Cole attempts to shoot Hammond, but Grace destroys his aim.

### KATHLEEN, THE IRISH ROSE

A Thanouser Romance of Other Days in Old Erin

March 10, 1914

#### CAST

Kathleen Mavourneen.....Maude Fealy  
Her mother.....Carey Hastings  
Terence, Kathleen's sweetheart.....Dave Thompson  
Squire, a wealthy land owner.....Augustin Ellery  
Father Cassidy.....Joe Sparks  
May, an heiress.....Violet Gray

Kathleen is distraught. She is betwixt and betwane. For the life of her the pretty colleen doesn't know whether to accept that bold Irish lad, Terence, or to fly to the wealthy Squire who promises to give her jewels, a coach-and-four and a town-house in Dublin.

Terence, the bold divil, will not brook "no" for an answer and declares that with his trusty blackthorn he will crack the Squire's sconce. Fearful that her rustic sweetheart will do what he says, Kathleen has a troubled sleep.



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She dreams that she is made the victim of a mock marriage and that Terence, convicted of murder, is sent to the gallows. She sees herself disgraced and laughed at by the Squire's servants and there flashes through her fevered brain the picture of Terence swinging beneath the new moon on the gallows near Dublin with the crows a-pickin' all roundabout.

In tears she springs from her bed to find Terence's rosy face at the lattice. And through the grilled window lips meet lips and Terence makes terrific vows of eternal love and constancy. The Squire? Well, like the mare with the swollen fetlock at the Donnybrook horseshow, the Squire "got the gate" when next he called.

### GUILTY OR NOT GUILTY

**A Thanhouser Photoplay Based Upon the Famous Poem of the Same Title**

March 8, 1914

#### CAST

May, the guilty child.....Mignon Anderson  
Marian, her invalid sister.....Madeleine Fairbanks  
Leland, her crippled brother.....Leland Benham  
Hauck, another of May's brothers.....Roy Hauck  
Helen, their sister..Helen Barclay, The Thanhouser Kidlet  
Casey, a policeman.....Mr. Bodine  
The Judge.....Carl Horan

Arraigned in court for having stolen three loaves of bread, May McGuire, a fifteen-year-old girl, pleads that she is the support of three children, the youngest of whom is but four years of age. Her father and mother are dead, she sobs, and since their death she has been the sole support of the children. She begs for clemency and explains that she would not have stolen the bread if it had not been for the fact that she but recently lost her position, and with no money in her purse she was forced either to steal or to see her tiny charges starve. Sentence is deferred and a purse made up for the young woman.

### "RED," THE MEDIATOR

**An A. D. T. Romance by the Reliance Players**

March 14, 1914

#### CAST

"Red".....Master Dave McCauley  
Holworthy.....Thomas R. Mills  
Miss Wetmore.....Irene Hunt

Holworthy and his sweetheart, Miss Wetmore, have quarreled. Their exchange of messages is both acrimonious and frequent. After having carried half a dozen "rush" messages which fairly sizzled, "Red" Walsh, a messenger boy, begins to take an active interest in the affairs of the principals. Surreptitiously, he reads the contents of the letters and telegrams. It is apparent to him that a misunderstanding has separated the young sweethearts and "Red" unanimously elects himself to the post of mediator.

He tells Holworthy that Miss Wetmore has sent for him to come to her at once in order that they may straighten out their difficulties. Holworthy, however, meets with a cold reception. On his way back to the district telegraph office where he is employed, "Red" is run down and fatally injured. Upon being restored temporarily to consciousness in the hospital he asks that his two friends, Miss Wetmore and Holworthy, come to see him.

The estranged sweethearts arrive at the same time. A touching reconciliation between the young couple is enacted as "Red" sinks back upon his pillows into a sweet satisfied sleep from which he does not again awake.

### CAUGHT IN THE WEB

**A Reliance Drama Demonstrating the Futility of Circumstantial Evidence**

March 11, 1914

#### CAST

James Martin.....Paul Scardon  
Daniel, his son.....Harry Spingler  
Mrs. Martin.....Sue Balfour  
Chief of Detectives.....George De Carlton  
His assistant.....Thomas R. Mills  
A counterfeiter.....Edward Cecil

The Coroner discovers that James Martin has been poisoned after an analytical examination has been made of a cup of coffee which he drank just before his death. Daniel Martin, the dead man's son, is arrested, charged with having guilty knowledge of his father's death.

His sweetheart notifies Central Office detectives and they co-operate with her in an effort to find a motive for the poisoning. Directly above the dining-room table at which Mr. Martin sat on the morning he drank the poisoned coffee a black stain is discovered by the detectives. Moisture dripping to the table from the spot above is analyzed and found to be a deadly acid.

The detectives raid the rooms above the Martin apartment and find that a container of engraver's acid has been overturned on the floor. A further search of the rooms discloses counterfeiter's casts and engraver's tools. A watch is set upon the rooms and the counterfeiters caught in the police net. Young Martin is released from custody and marries the sweetheart who worked so hard to save him.

### THE GIRL WHO DARED

**The Story of a Young Woman's Fight Against Her Sordid Environment, By the Beauty Players**

March 18, 1914

#### CAST

Harry Marshall Court.....Harry Pollard  
Maggie, The Girl.....Margarita Fischer  
Frank, her brother.....Frank Cooley  
Lill, her sister.....Gladys Kingsbury  
The Father.....Fred Gamble

Brought up on the East Side amid sordid slum surroundings, Maggie might easily have fallen into the ways adopted by so many other girls who are paid pitiful salaries. Her sister and brother sneer at her pretensions and her unnatural father by his example and loose morals is unsympathetic when Maggie goes to night school and tries to educate herself above her lot in life.

At the earliest opportunity Maggie leaves home and secures a position, succeeding in supporting herself without resorting to the shameful expedients adopted by her fellow workers. Her brother learns where she works and attempts to impose upon her.

When he approaches Maggie in her place of employment and threatens her, Court, Maggie's employer, comes to her aid and gives her worthless brother a sound trouncing. The chance meeting between Court and Maggie results in a mutual attraction and not long after-



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ward Maggie becomes "Margaret" and the wife of Mr. Court.

### A MODERN FREE-LANCE

A Romance of Newspaper and Theatrical Life by the American Players

March 16, 1914

#### CAST

Robert Randall.....Ed Coxen  
Desmond, Robert's Rival.....George Field  
Mary Rollins.....Winifred Greenwood  
Necia.....Josephine Ditt  
Daniel Fromanson.....William Tedmarsh

Robert Randall, a reporter, is ambitious to find a producer for the play he is writing. He spends so much time at night writing the play that for several mornings in succession he oversleeps and is late at the newspaper office. Finally he is told that he is neglecting his work and that his services will no longer be required.

The young reporter has been wooing Necia, a young society woman. She rather favors Desmond, Robert's rival. When she learns that Robert has lost his position, she treats him with disdain. The young reporter, however, finds consolation and sympathy in the company of Mary Rollins, a pretty waitress in the restaurant where he takes luncheon.

With the money obtained from the newspaper upon his discharge, Randall locks himself in his room and with brief snatches of sleep and a few minutes taken to eat his meals, drives himself on to finish the play. At last the manuscript is completed and the young man starts to make the round of the theatrical producers.

When his supply of food is exhausted, Randall, weary with his daily tramps through the theatrical district, sits down on a park bench where he meets Mary, the pretty little waitress. When she learns of his distress, Mary smuggles food to him. Later Randall is knocked down and badly injured in the street.

While Randall is in the hospital his play, which he has left with a theatrical manager, is accepted and produced. The young reporter only learns of the success of the play when he leaves the hospital. Necia, learning of his triumph, calls upon her former suitor and tries to re-establish their friendship, but Randall shuns her and marries the little waitress.

### BILLY'S RUSE

A Princess Mid-Winter Comedy

By John W. Kellette

March 6, 1914

#### CAST

Boyd, Muriel's sweetheart.....Boyd Marshall  
Muriel.....Muriel Ostriche  
Billy, Fanny's husband.....William Noel  
Fanny.....Fanny Bourke  
Mrs. Warren, a neighbor.....Katharine Webb

Billy is busy showing Muriel how to do the tango on the ice, with Boyd, Muriel's sweetheart, who cannot skate, helplessly looking on, when Fanny, Billy's wife, discovers her husband with his arm rather tightly embracing a strange young woman. Billy breaks away reluctantly from his fair escort and attempts to flee.

Fanny is determined to make an example of her husband for other wives to gaze upon, and finally she pursues Billy so closely that he is obliged to jump through

a fisherman's hole in the ice. He swims under the ice to another fisherman's hole and from that coign of vantage watches with amusement his wife's despair at having driven him into an early and unmarked grave. The reconciliation between Fanny and her shivering husband is a particularly affecting scene.

### THE COMING OF THE PADRES

An Historical Pageant of Early California by the American Players

March 21, 1914

#### CAST

Senor Felipe Neve, Governor of California..Sydney Ayres  
The Commandante.....Jack Richardson  
Com. Ortega.....Harry Von Meter  
Pedro de Cordoba.....Jacques Jaccard  
Father Junipero Serra.....Perry Banks  
Mercedes.....Vivian Rich

This semi-historical drama of early California days was staged and filmed at the Santa Barbara mission not far from the western studios of the American Film Mfg. Co. Great attention was paid, in the filming of this story of the days when California was a Spanish colony, to the costumes and historical details of the mise-en-scene. It was planned to make the play a historical document which might be filed in both the California State archives and among the records in the steel vaults of the Government at Washington.

The film contains the pageant of the coming of the padres or Spanish missionaries to the Western coast of the American continent and interior views of the "Hermita," the mission church in which the Rev. Junipero Serra celebrated his first Mass in 1782. The bi-centennial of the birth of Father Serra was recently held at Santa Barbara. The religious rites introduced into the film are subsidiary and incidental to the dramatic story told by the American players.

### THE ADVENTURES OF SHORTY

A Broncho Comedy of the "Wild and Woolly" Variety

Shorty attended the dance which "the boys" of Clay Gulch gave to "the girls" of the town in a condition bordering on intoxication. Believing that in his inebriated condition "Shorty" would not notice the deception, one of the cowpunchers dresses up in woman's clothes and accepts "Shorty's" invitation to the dance. "Shorty" finds that he has been cruelly deceived, and decides to "Shoot up" the place.

The boys corral "Shorty," however, before he does any serious damage, and take him down to the freight-yard, where they put him aboard a train bound for Goodness-knows-where. "Shorty" is jolted into a sober condition, and awakes in his side-door Pullman to find a gentleman of the road pummeling a small boy.

"Shorty" interferes, and trouble follows fast. The brakeman of the train hears the quarrel, and attempts to stop the fight by drawing his revolver. The tramp takes the gun away from the brakeman, and shoots the latter, escaping in the confusion by jumping from the train.

"Shorty" is accused of the crime, but the sheriff who arrests him happens to be the boy's father, and "Shorty" is released and given a comfortable sum with which to return home.



## Our Mutual Girl Becomes a Philanthropist



RS. KNICKERBOCKER sat sipping her tea. "Margaret," she said to her niece, who was lightly running her fingers over the piano keys, "you have grown pale since you came to New York. I am afraid that we do not get as much of life in the open as we should."

"See, the snow has stopped falling. I have asked James to bring the motor around so that we can have a spin up Riverside Drive and back before lunch."

Margaret knew that her aunt was not to be crossed in any of her desires, so she obediently hurried to her suite on the second floor of her aunt's stately Fifth Avenue mansion and was helped into her white ermine furs.

The car was waiting in the porte-cochere with Mrs. Knickerbocker inside when she descended. They rolled down Fifth Avenue to Fifty-ninth street, up Broadway to Seventy-second street and then into The Drive.

Thousands of the city's homeless were at work among the Department of Street Cleaning "white-wings" busily shoveling snow into short carts which followed one another to dumping grounds along the river front. Despite the energy with which the snow shovellers worked, however, the three-foot fall of snow seemed not to be diminished to any appreciable extent.

On the terrace leading down from the bridle-paths and motor-roads in the Drive thousands of children, some on bob-sleds, others on steerable sleds and a few on tangle-foot skis, were coasting down toward the river front, with no idea of danger.

In the Hudson below tugs, steamers and ferries struggled to break their way through the congealing cakes of floating ice. The booming of the huge cakes as they crashed against the sides of the sturdy ferry boats could be heard along the shore in the clear, frosty air.

The motor busses snorted and groaned as they panted along through the drifts and the women and children atop screamed in fear as huge vehicles coasted on their great tires down the slippery places. Over on Broadway the whirring of snow plows and the futile grinding of stalled motors indicated a blockade in the traffic and Margaret and Mrs. Knickerbocker fervently hoped that it would not start in to snow again before their return, for fear that they, too, might be snowbound.

After having gone as far north on the Drive as 157th street, Mrs. Knickerbocker ordered James to return home. On their way back Margaret saw the pupils of a public school being dismissed. A large carryall waited at the

entrance and a score of crippled and deformed children were assisted into the vehicle before the shouting hordes of school children were given their freedom.

"Oh, Auntie, can't we do something for those poor crippled girls and boys?" Margaret exclaimed. Auntie smiled indulgently. The list of charities to which she contributed was a long one, but she immediately fell in with her niece's suggestion.

"Drive to Schwarz's toy shop at 303 Fifth avenue," she ordered. The chauffeur obediently swung the machine around through 110th street, skirted the northern end of Central Park and then took a straight course down The Avenue.

Margaret had never seen so many dolls before as were displayed in the toy shop. There were walking dolls, dolls that said "ma-ma!" and "pa-pa!", dolls that went to sleep, dolls that never closed their eyes; there were dolls made of wax, dolls made of fragile china, rubber dolls, squeaking dolls, whistling dolls, dolls with sets of wigs of different colors—one for every day in the week, with entire "ward-robes" to match—there was even a great, life-sized doll with beautiful golden hair, which the proprietor of the shop said had been taken from the head of a Circassian girl in the Orient.

Margaret bought dozens of them, one of each kind, and then asked the price of the great life-sized doll. The figure was not a small one, but Mrs. Knickerbocker smilingly humored her niece's whim.

"It's probably the last doll you'll ever play with, Margaret," she said. "We'll take it with us in the car."

The chauffeur smiled as he helped the toy shop attendant put the doll into the motor. Friends of Mrs. Knickerbocker bowed to her and her pretty niece as the car rolled homeward along the avenue.

"Gad! Who's the third party in the Knickerbocker motor?" inquired a tall, slender gentleman with a close-cropped moustache, standing in a club window as Margaret, Mrs. Knickerbocker and the doll rolled by. "She's a beauty, whoever she is," replied his companion, staring after the motor.

All that afternoon Mrs. Knickerbocker, Margaret and her maid helped dress the dolls for the crippled children, and when she fell asleep that night Margaret, tired out with her day's work, dreamed that she herself had become the big Circassian doll and that Aunt Knickerbocker and her maid were adorning her with lingerie of the most delicate texture and of the most ravishing designs.



"Our Mutual Girl," a Child—Margaret and Her Dolls •  
Norma Phillips—Reliance.



# SCENES FROM THE NEW PHOTOPLAYS ON THE SCREEN



Walter Belasco, Rhea Mitchell and Tom Chatterton in "A Barrier Royal"—Broncho.  
 Caroline Cooke, Charlotte Burton, Edith Borello, Violet Neitz The Coming of the Padres American  
 Dan Gilfeather, "His First Love"—Majestic.  
 Norma Phillips Margarita Fischer in "Our Mutual Girl"—Reliance "The Girl Who Dared"—Beauty  
 Harry Von Meter, Jack Richardson and Sydney Ayres.  
 Mignon Anderson, Roy Hauck, Leland Benham and Helen Badgley in "Guilty or Not Guilty"—Thanouser



## Hard Task of Mutual Camera Men in Mexico



AMERICANS have no idea of the conditions, sanitary and civil, in Mexico," said one of the party of Mutual camera-men now in New York. "The natives are dirty and diseased, the Federal military camps are hotbeds of typhoid fever and small-pox while in the so-called military hospitals the greater part of the wounded die of gangrene poisoning and neglect.

The lot of a camera-man is no easy one in Mexico. True, he has to live on tortillas, frioles, chili con carne and tough goat meat, but if he is a good shot the blackbirds which abound along the border make good eating. He must be careful, however, not to mistake the buzzards which follow the army for mountain eagles. Buzzards are decidedly *not* a delicate dish.

"And speaking of buzzards I think I should like to see one of them matched in a battle to the death with the Mexican horse-fly. The latter bird of prey is a vicious creature. Literally millions of them follow the army and their sting is more dreaded than the first sharp impact of a bullet.

"Sherman Martin, one of the Mutual camera-men now with Villa's army was taking some pictures of the Constitutionalists as they forded a river in the State of Chihuahua. He put his horse in midstream not knowing the bed of the river was shifting quicksand,

He had reeled off several hundred feet of film when the horse commenced to whinny with fear and Martin stopped his camera. He found the horse sinking rapidly under him and was obliged to swim to shore holding his camera above his head. The horse, relieved of the weight of the camera and his rider, was able to release himself from the treacherous sands after a hard struggle.

"When Martin reached shore thousands of blue-bottle flies swarmed upon him. Their stings, while not as painful as that of a like number of cobra de capellos, were in the aggregate almost unbearable. The Mutual camera-man threw himself face downward in the sand, burying his face and hands for protection. Finally the flies rose in a body with an angry buzz and made off after the rear columns of the army. Martin found his horse rolling over and over in the hot desert sands trying to rid itself of the swarm which also had descended upon the dripping beast.



*The Army Receiving Their Pay at Necaxa.  
Gen. Villa's Mutual Movies.*

"The greatest danger to which the Mutual camera-men were exposed, however, was that of capture by the Federal troops. Capture meant almost certain execution. Anyone connected with the Constitutionalist cause in any way can

expect no mercy from Huerta's officers.

"Virtually no attempt is made now to bury the dead after skirmishes in the open and the wounded are left to the mercy of the buzzards.

If the vultures do not succeed in hastening the death of the wounded soldier the hot sun usually scorches out what little life is left.

"The soldiers in the Federal army spend their time playing keno and matching their

game little roosters. This last-named sport is second only in popularity to pulque drinking. Another favorite pastime of the Federal troops is 'taking a shot' at passersby.

"The soldiers have great fun in scattering the plaster from the walls of a 'dobe dwelling into the face of some startled citizen. It is considered unfortunate, of course, if the victim of the joke is accidentally wounded, but that does not prevent the soldiery from resuming their practice when next the pulque is flowing freely.

"Discipline is very lax in the army. Soldiers daily clean their guns when the weapons are at full cock and charged. Sherman Martin and I have seen them pick up shrapnel shells from which only the noses have been broken off and use them in playing a sort of bowling game. Some of the soldiers have absolutely no regard either for their own or the lives of others.

"I saw a group of soldiers playing a dangerous game which consisted in tossing lighted cigarette butts at a broken shell which still contained a strong charge. The laughter and excitement attending the test of skill gained added zest by reason of the element of danger involved in the possibility that the shell might explode.

"When Martin first crossed the border and was introduced to General Villa, the rebel leader, presumably for want of a tennis court, suggested that he try his luck at bottle shooting. Martin is a good shot. He called Villa's attention to the shortnecked bottle which was put up as a target and promptly proceeded to shoot away both cork and bottle-neck.

"While in Juarez we had plenty of opportunity to watch the cock fights, one of which General Villa attended in person. Gen. Ortega and Ex-Governor Gonzalez Gorza also were not above attending a championship main.

"I was struck by the number of boys and youths in the Mexican army. Some of those impressed into service by Huerta's officers could not have been more than twelve years old."

*The Voyager.*



*Salto Chico Falls Near Necaxa  
Gen. Villa's Mutual Movies.*



## MISS BLANCHE SWEET

(Reliance)



**S**CARCELY a year ago, on the moving-picture screen, a slender little blonde, very youthful, with piquant features and a delicate, temperamental face, was taking all Europe by storm. She was appearing in Biograph films. Of

course she was an American girl—but no one had any further clue to her identity. The Biograph company made it their policy never to feature their actresses. Being a stock company, they refused, for reasons of professional fairness, to give any star of theirs personal publicity. And though all Europe was clamoring for the name of their new favorite, her identity remained a mystery.

At length, however, exhibitors all over the Continent, and foreign exchanges taking up the popular cry, the film management found it must do something. Still unwilling, even in this extraordinary case, to make any exception to their established rule of management, they were driven to a ruse. They announced that the mysterious American actress was called "Daphne Dane."

The name "took." It suited the personality of the youthful star—and Europe was satisfied. "Daphne Dane" she still is on the Continent—much to the bewilderment of many people who have seen her and fallen in love with her on both sides of the water. For, of course, her title abroad was purely fictitious, invented, as many a motion-picture plot is invented, to appease the public—and last fall in America her real name came out. She left the Biograph company, to become leading lady for the Reliance. The Reliance published openly the acquisition of a new star of international reputation in Blanche Sweet.

In making the change to the Reliance, Miss Sweet was simply accompanying the famous producer under whose tutelage she had become celebrated in two hemispheres. For it was Director D. W. Griffith who "made" Blanche Sweet what she is to-day.

When she was only sixteen years old, Mr. Griffith recognized in her the possibilities of a great emotional actress. He took a strong personal interest in her development, trying her abilities in every conceivable variety of role. He found that she played light ingenue parts and sophisticated characters, requiring mature skill, with equal cleverness. A master of the art of pantomime, he schooled her, and helped her to infuse more and more into all types of character work. Her

fertile imagination responded readily, and she was plastic dramatic material. His hopes for her were not to be disappointed.

With his wonderful command of stage technique, Mr. Griffith himself staged most of the dramas in which Miss Sweet starred. Though only nineteen to-day, in the three years that she has been constantly his pupil, she has played every conceivable kind of part—winning the reputation of being one of the most versatile emotional actresses on the screen.

In the production of a certain picture which she has made famous, Miss Sweet effected a character change little short of miraculous. Through the earlier scenes she was taking the comparatively simple part of a young girl. Then it became necessary for her to impersonate, at a moment's notice, an aged woman.

"No make-up, if you please, and I don't need any wig!" She laughingly waved off these seemingly indispensable articles, proffered by the wardrobe keeper, and ran to her dressing-room. In less than five minutes she reappeared—forty years added to her age. She had merely rearranged her hair and altered entirely her facial expression—but the transformation was complete. Photoplayers who visit the Reliance studio often ask to have this film run off, in order that they may study how Miss Sweet accomplished a feat that, even on the legitimate stage, has rarely been attempted.

Miss Sweet has signed a contract to appear exclusively in Mutual pictures which are to be produced at the new Reliance studios in Los Angeles.

An absolute requirement with Director Griffith is naturalness. All dramatic device is tabooed by him, and even the simplest technique must be so thoroughly assimilated by the performer as never to be apparent in the least degree. Unaffected, free movements, entire

lack of self-consciousness, utter imaginative absorption in the part, are essentials—according to this expert adviser of the Reliance Players.

Perhaps no one at the studios is so much at home before the camera as Miss Sweet. She has the happy faculty, always, of becoming a part of her environment. While her acting is finished, in the most artistic sense of the word, her methods are never obvious. In fact, she thinks and lives the character she is impersonating. Her performance is a triumph of simplicity. *The Biographer,*





# THE CALL OF THE TRAUMEREI

## CAST

Calvin Demorest, a young artist.....Sydney Ayres  
 Rizzio Le Vant, an old music master....Harry Von Meter  
 Enid Sumner, a country girl.....Vivian Rich  
 Vera de Lys, a Parisian actress.....Caroline Cooke



ALVIN put down his brush upon the easel and looked out over the vale of yellow waving grain. Lazy cotton clouds slowly tumbled across the sky. Calvin felt himself falling asleep. He seemed to hear, as he dozed, the quavering strains of a violin. At first he thought the music existed in his imagination. Truth to tell, he was too

drowsy to separate his waking impressions from his day dreams, but when the strains of the instrument slowly grew sweeter and more audible. Calvin raised himself from the meadow grass and looked through the trees.

A young woman in a simple blue dress walked slowly toward him, a violin snuggled beneath her cheek and her eyes fixed on

the hills across the valley. Calvin listened with rapt attention as she played the simple melodies of a by-gone generation. Finally she broke into a rollicking negro melody of the late '50s while Calvin sang the refrain:

"Oh, a buckwheat cake was in her mouf'  
 And a tear was in her eye!"

Enid turned around with a startled, happy laugh.

"So, you know the song, do you?" she inquired, just as if it were an every-day matter to have handsome young artists from the city accompany her in the refrain of her songs.

Calvin smilingly bowed acknowledgment of his erudition in matters musical.

"Won't you play some more for me?" he inquired, while he perched upon a moss-covered boulder at her feet.

Enid, with simple, unaffected enthusiasm, plunged into the chorus of "My Grandfather's Clock."

"My father used to sing that song," she said. "When I play it, I always think of him. Do you like it?"

Calvin assured her that he thought it was the most beautiful song he had ever heard.

"I know another old-time melody," he said. "Perhaps you have heard it. It starts off like this—" and suiting the action to the word he whistled the opening bars of Schumann's "Traumerei."

Enid listened with parted lips as the sweet, affecting strains of the music fell from Calvin's lips. When he

had finished, she was close beside him. As the last bars were borne away by the gentle mid-day breeze she turned about and seized her violin.

With the perfect mimicry of the natural musician she drew her bow firmly across the strings of her instrument and Calvin was astonished to hear her repeat in accentuated sweetness, note for note, the

entire selection which he had whistled for her.

Thereafter Calvin found it convenient to do his sketching at the crest of the little vale where he had first met Enid. And during the long summer weeks that followed, Enid, too, sat at the young artist's feet and listened to tales of the great city, of the two great opera houses, the oratorios and musicales, the gatherings of the musicians, the concerts and the great symphony orchestras.

There came a day, however, when the leaves were golden and the frost lay like a thin veil of cobwebs over the meadow grass that Calvin came to sketch for the last time.

It was late afternoon when he folded up his camp stool and portable easel and took Enid's hands to say good-bye. Her warm palms sent a thrill through him and Enid, too, trembled and looked abashed upon the ground. Insensibly they drew nearer each other until it seemed the most natural thing in the world to Enid to be there with her head snuggled against his breast and to have



Vivian Rich and Harry Von Meter in "The Call of the Traumerei"—American.



his arm encircling her. And as the sun in a golden riot of color sank down behind the foothills, Enid looked up into Calvin's face and Calvin looked down into Enid's—and their engagement was sealed in a kiss.

ENID bit her lip and wiped away a tiny tear as she crumpled the short note which Calvin had posted on the night of his departure for Europe. He had not even expressed a desire to see her again—and she had thought—

But then what could she have expected? To Calvin perhaps it meant nothing more than a mid-summer's flirtation.

Upon one thing, however, she was determined. She would go to the city and develop her latent talent. She found her father strangely compliant. He even gave her the name and address of the music master whom Calvin had recommended.

And the following week found her installed in a kitchenette apartment in the great barn-like studio building up over the ballet school. There followed interminable lessons in fingering, in the correct handling of the bow, in technique and composition, with occasional visits to the public music chambers where masters of the instrument could be heard.

Mizzio found Enid an apt pupil. Long after the other music students had left the studio, Enid stayed on. Together she and the master played over old scores that had long lain buried in the aged violinist's dusty trunks. And with the passing months her progress became more noticeable. At the end of the first year Mizzio introduced her to the public at a concert. Wisely, the master chose for her simple, appealing selections, and at the conclusion of the recital a theatrical producer approached Enid and offered her the part of a Hungarian violinist in a Viennese operetta. Enid declined the offer and continued with her studies.

The following September she learned that Calvin had returned to New York. She thought at first that she would drop him a note. She abandoned the idea, however, when she saw him in company with a French actress then playing at a theatre near Times Square.

Fearing an accidental meeting, Enid finally told Mizzio that she felt that she had made sufficient progress to warrant her discontinuing her violin lessons. The music master said nothing. Calvin already had told him the story of the young violiniste to whom he had virtually engaged himself before his hurried voyage to Europe; Mizzio also had heard Enid's pitiful history. Perhaps he had pieced the stories together.

WHEN the Academy of Design gave its winter exhibition, the master took Enid to the gallery to view the exhibits. They wandered through several long corridors lined with the year's work of a thousand artists, until finally they came to the main salon. And then Enid knew that she was still remembered.

In a niche at the end of the hall a life-size portrait stood. The painting showed a girl in a blue gown with flowing golden hair playing a violin. The art critics of the newspapers and magazines were grouped around the painting and many curious glances were cast at Enid as she stood at a distance viewing the reproduction of a scene which never would be erased from her memory. So Calvin had not forgotten, she thought.

That night Calvin and the French actress entered the little cabaret frequented by artists, authors and actors, just off Fifth Avenue. As the evening grew late and Calvin felt himself succumbing to his infatuation for the actress, he began to wish that he had not invited Mizzio to join him in a supper celebrating the triumph of his picture, "The Call of the Traumerei."

When the flush of the wine was still upon him, Calvin's inamorata suggested that they leave the cabaret. Calvin rose and was adjusting his companion's wrap when he heard the first sweet strains of a familiar air. The smoke-filled atmosphere of the cabaret cleared and he seemed to see himself again in a meadow vale seated at the feet of a brown-eyed country girl with her rosy cheeks pressed against a violin.

The song was the Traumerei, and as Calvin listened the wrap he was holding slipped from his fingers and fell to the floor. The actress picked up her cloak impatiently

and turned sharply. Calvin, however, had left her. Hurriedly he made his way through the crowded tables and up to the small cabaret stage.

He turned to find Mizzio at his elbow.

"She played the 'Traumerei' exceedingly well; did she not, my boy?" the master inquired.

Calvin ignored the question.

"Tell me where she is? Where shall I find her?"

"She has left the city."

Calvin bowed his head.

"Would you care very much to see her again, my boy?"

For answer, Calvin tightened his grip upon the music master's wrists and peered into the age-weary eyes.

"Then seek her where you met her—in the Vale of the Traumerei."

And—but we must whisper it—it was there that Calvin found her!

*The Tale-teller*



Sydney Ayres in "The Call of the Traumerei"—American.



## Westward Ho! With D. W. Griffith

**N**EXT to being independently wealthy, I'd rather be a motion-picture actor," was the recent remark made by Henry Walthall, who is perhaps the most widely known screen favorite in the world. But that he was not thinking of his art or the glory of his position in the world of stardom, came to light in his next sentence when he said: "I can't see where a millionaire has anything on me. I'm about to start for the balmy zephyrs of Southern California, where I'll be free from the annoyance of a Winter in New York, and I'll be guided, and, in fact, compelled to spend my time where the weather is the most glorious and where the scenery is the most beautiful."

With the falling of the leaves and the coming of the first smell of snow in the air, the motion-picture companies wend their way westward or southward, and avoid the cold and storms of Winter as carefully as do the swallows.

Many of the stage directors and actors who have long been identified with the theatrical business proper, pack their trunks at about the same time of the year as they used to start "on the road" in the old days, but have the great satisfaction of knowing that, instead of a long, hard winter of frequent jumps from city to city, they will be carefully set down in the heart of some garden spot of the country, chosen because of its natural advantages of scenery and climate.

Florida and Southern California have been the two most popular locations for winter studios to date, with Los Angeles and its immediate vicinity so well thought of that millions of dollars of motion-picture money are represented there by enormous plants devoted to the production of photodramas.

The studios and buildings of the New York Motion Picture Company alone occupy the space of a small town, and employ more than seven hundred people, including cowboys, Indians and Japanese enough to form a small village of each. The American Film Manufacturing Company is another large producing plant which has located in Southern California, as has also the Majestic and Reliance companies, each consisting of scores of well-known actors and directors, and each occupying large studios of importance.

While the main reason for the yearly movement of the picture companies is the desire to avoid the snow and cold of winter, as well as to take advantage of the superior photographic conditions offered by the climate, another reason is the possibilities offered for beautiful scenery and change of backgrounds for the picture dramas. Thus the theatre patrons are treated to continued changes even in the very nature of the scenery, in which the different photoplays are enacted.

It is not necessary to go East, West, South or North for any particular stage setting, as desirable as such a course might seem. A short trip from New York on a Hudson River ferryboat will suffice to give the wide-awake picture director any scenery that he desires and he can be back on Broadway, photographing the Flatiron Building within an hour, if his picture calls for city settings.

But picture production has reached such a point of perfection that nine times out of ten it is a safe wager that a certain scene was taken at the exact spot in the exact country demanded by the action of the story.

The air of confusion and excitement accompanying the movement of a large motion-picture company is conspicuous by its absence, as compared with the departure of a theatrical company to the next town. Of course, there is no scenery to be loaded into special baggage cars, as in the case of a theatrical organization, and the picture people are as business-like in their actions as if they were intent upon playing outdoor scenes and the location just happened to be a train.

At the departure of the great Reliance Company, which left New York recently in three divisions with Hollywood, Los Angeles, as its destination, the many well-known screen favorites strolled quietly into the depot, seemingly unconscious that they were being stared at by hundreds of people who were wondering why their faces "seemed so familiar," and made their way quietly to their private cars. Characteristic of the art, the company members were immediately put to work upon the pictures that had been carefully prepared for staging upon the train and at the stations en route.

Frank E. Woods and Russell E. Smith, of the scenario department, soon had an improvised office where photodramas for early California production could be whipped into shape during the days of travel. Directors could be seen working upon 'scripts or rehearsing scenes and camera men were busy choosing positions for their cameras, where the light would be the most effective for car scene "interiors."

The great Reliance Company must present or "release," as they say in the studios and exchanges, so many pictures a week, and that fact, together with the enormous loss of having people who draw very large salaries idle for days at a time, makes the player-talk a very busy people. Thus, by the time Hollywood was reached, hundreds of feet of interesting scenes, all carefully thought out and staged with the utmost care by expert directors, had been prepared for the developing tanks, and would soon be ready to add to scenes already made in New York and others soon to be made in their winter headquarters.

The Reliance plant in Hollywood is located upon the site of the former Kinemacolor plant, and consists of a factory for the handling of the film after it has left the hands of the camera man and is ready for developing and printing, as well as up-to-date studios, buildings for stage properties, carpenter shops, dressing rooms, etc.

Director Griffith and his photographic expert, William Bitzer have invented new methods of taking and developing moving pictures during several years of experimental work, and the new factory is being constructed along the line of their advanced ideas, with a view to obtaining the clear cameo effect photography, which they have finally succeeded in perfecting.

A large bungalow contains the executive offices of the company, as well as the headquarters of the scenario department under the editorship of Frank E. Woods and Russell E. Smith,

*The Voyager.*



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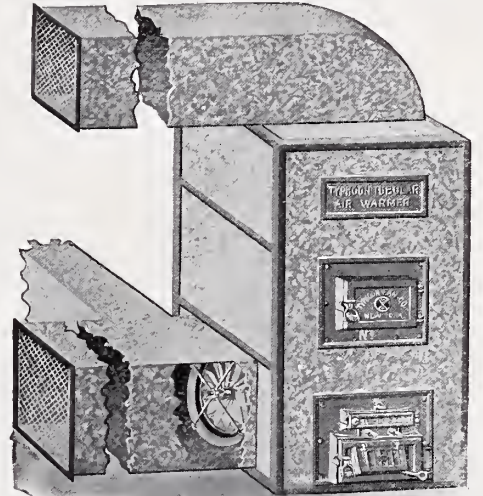
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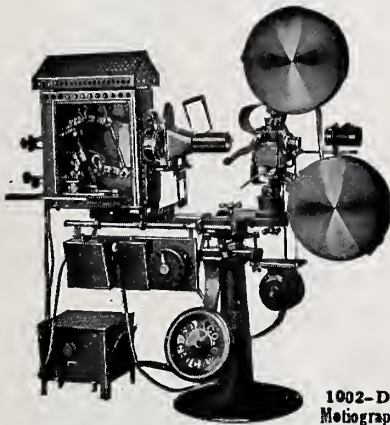
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NEW MAJESTIC	With FLORENCE ROBERTS	Sapho In Six Reels
THANHOUSER	With MAUDE FEALY	Moths In Four Reels
THANHOUSER	With GERDA HOLMES	Robin Hood In Four Reels
THANHOUSER	With MAUDE FEALY	A Legend of Provence In Four Reels
KAY-BEE		The Battle of Gettysburg In Five Reels
KEYSTONE		Zu Zu, The Bandleader In Two Reels
THANHOUSER	With MAUDE FEALY	Frou-Frou In Four Reels
MAJESTIC		Ruy Blas
R & M		The Great Leap
THANHOUSER		Joseph in the Land of Egypt
R & M		The Gangsters of New York
MUTUAL SPECIAL		Seeing South America with Roosevelt
MUTUAL SPECIAL		Mexican War Pictures
R & M		The Battle of the Sexes
DOMINO		The Wrath of the Gods
THANHOUSER		Cardinal Richelieu's Ward
MAJESTIC		Imar the Servitor

# Mutual Program

(Week of March 16 to March 22, Inc.)

Monday, March 16th

AMERICAN.....A Modern Free Lance  
(2 Reel Drama)  
KEYSTONE.....His Favorite Pastime  
RELIANCE.....Our Mutual Girl (No. 9)

Tuesday, March 17th

BEAUTY.....The Girl Who Dared  
(Drama)  
KAY-BEE.....No release  
MAJESTIC.....The Woman Without a Soul  
(Drama)  
THANHOUSER.....Cat's Paw  
(2 Reel Drama)  
SELECTED RELEASES

Wednesday, March 18th

AMERICAN.....The Coming of the Padres  
(Drama)  
BRONCHO.....Adventures of Shorty  
MUTUAL WEEKLY.....No. 64  
KOMIC.....He Who Laughs Last—Snowball Pete

Thursday, March 19th

DOMINO.....The Bells of Austi  
(2 Reel Drama)  
SELECTED RELEASE  
KEYSTONE.....A Rural Demon

Friday, March 20th

KAY-BEE.....The Trap  
(2 Reel Drama)  
PRINCESS.....The Grand Passion  
(Farce)  
RELIANCE.....Messenger No. 845  
(Drama)  
THANHOUSER.....No release

Saturday, March 21st

AMERICAN.....The Turning Point  
(2 Reel Drama)  
KEYSTONE.....  
MAJESTIC.....No release  
RELIANCE.....The Coming of the Real Prince  
(2 Reel Drama)

Sunday, March 22nd

APOLLO.....A Parcels Post Auto  
MAJESTIC.....Atonement  
(2 Reel Drama)  
THANHOUSER.....The Cousin from England  
(Comedy)

## MUTUAL WEEKLY No. 62

**PRESIDENT REVIEWS PARADE.**—In a snowstorm he visits Alexandria, Va.

**LONG ISLAND TOWN CELEBRATES.**—Children of Riverhead, N. Y., march on Washington's Birthday.

**A SEMINARY CONSUMED BY FLAMES.**—New Rochelle, N. Y., private school is wiped out by fire.

**COXEY PLANS NEW ARMY.**—Ohio "General" expects to move on Washington with unemployed hosts.

**HONOLULU'S MID-PACIFIC CARNIVAL.**—Ocean Cross-Roads City is scene of gay festival.

**DARTMOUTH'S "MISLEADING LADY".**—College boys produce theatrical success at Hudson Theatre, New York.

**A CROSS-COUNTRY RUN.**—Los Angeles athletes compete in exciting race.

**BRONCHO BUSTING IN TEXAS.**—State Corn Show at Houston brings out some vicious animals.

**OIL TANKER LAUNCHED.**—"Frank H. Buck," largest afloat, is christened at Union Iron Works, San Francisco.

**ALUMNI AT COLUMBIA COLLEGE.**—Minute Men on Parade on Washington's Birthday at New York University.

**ALPS' TRAINS SNOWED IN.**—Switzerland's railways battle against hardships of winter.

**FIRE COSTS TWO LIVES.**—Tenement house blaze in New York makes spectacular blaze.



# PENNANTS OF Mutual Stars



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- Marguerite Snow
- Irene Hunt
- Marguerite Loveridge
- Harry Benham
- Norma Phillips
- Maude Fealey
- Vivian Rich
- Anna Laughlin
- James Cruze
- Jack Richardson
- Lamar Johnston

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Great interest is being shown by the clergy of Minneapolis, regarding the educational value of motion pictures. A Simplex projector has just been installed in the Holy Cross Parish. This, it is believed, is the opening wedge for an extensive business.

The bulletins of the Precision Machine Co., which have been appearing on the back inside page cover of *Reel Life* since Dec. 20th, 1913, have met with much favorable comment from operators throughout the country.

The series of articles explains, as its title indicates, the making of a perfect projector. The articles are prepared by an expert who is thoroughly familiar with every detail of the Precision machine, and great care has been taken to explain all points which may prove of service to the operator.

The bulletins, thus far, have dealt with the following subjects, in the order named: Center frame, film trap, shafts, intermittent case, take-up device, shutter, lens holder, threading, motors. Each bulletin is complete in itself, and the entire series will form a ready reference guide of great service. These bulletins have been prepared for the operator. Write at once for back copies to the Precision Machine Co., 317 East Thirty-fourth Street, N. Y. City.

A new heater was recently put on the market by the Typhoon Fan Company, New York.

A number of installations were made last fall, and their value was demonstrated both as to economy and efficiency.

The air is heated directly by being blown through the air warmer, thus avoiding expensive and complicated steam apparatus. Ventilation is provided for as well as heating, and the system can be installed cheaper than an ordinary steam heating plant, which provides no ventilation.

Radiators which obstruct and block places where located are not required. The heater can be located in any space available, either in the cellar or on the same floor as the room to be heated.

A building can be heated in less time than required to get up steam pressure in an ordinary heating plant.

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The little daughter of a prominent divine, whom it would be cruel to name, was recently taken to her father's church for the first time. She was of course, intensely interested in all that went on.

A true little Yankee, her first remark on coming out was:

"Do all those little boys in nighties get paid for singing?"

"Yes, I suppose so," replied her mother.

"And does father get paid too?"

"Yes."

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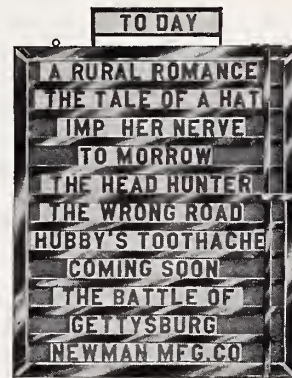
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# Mutual Releases

**MONDAY**—American, Keystone, Reliance.

**TUESDAY**—Kay Bee, Majestic, Thanouser. Selected Release.

**WEDNESDAY**—Beauty, Broncho, Mutual Weekly, Reliance.

**THURSDAY**—American, Domino, Komic, Keystone. Selected Release.

**FRIDAY**—Kay Bee, Princess, Thanouser.

**SATURDAY**—American, Keystone, Majestic, Reliance.

**SUNDAY**—Apollo, Majestic, Thanouser.

## American

Jan. 12—Destinies Fulfilled (3)  
Jan. 15—No release  
Jan. 17—Unto the Weak  
Jan. 19—The Return of Helen Redmond (2)  
Jan. 22—No release  
Jan. 24—At the Potter's Wheel  
Jan. 26—A Blowout at Santa Banana (2)  
Jan. 29—No release  
Jan. 31—Calamity Anne in Society  
Feb. 2—The Hermit (2)  
Feb. 5—True Western Hearts  
Feb. 7—No release  
Feb. 9—The Lost Treasure (3)  
Feb. 12—No release  
Feb. 14—The Money Lender  
Feb. 16—The Cricket on the Hearth (2)  
Feb. 19—No release  
Feb. 21—The "Pote Lariat" of the "Flying A"  
Feb. 23—The Dream Child (2)  
Feb. 26—No release  
Feb. 28—The Carbon Copy  
Mar. 2—The Crucible  
Mar. 5—The Pursuer Pursued  
Mar. 7—A Child of the Desert  
Mar. 9—The Call of the Trauerie (3)  
Mar. 13—A Story of Little Italy

## Apollo

Jan. 11—A Swell Dish  
Whose Baby Are You? (Split Reel)  
Jan. 18—An Accidental Baby  
Jan. 25—It's a Bear!  
Feb. 1—The Great Pasadena Rose Tournament  
Feb. 8—One-Round O'Brien in the Ring Again  
Feb. 15—The Black Hand Conspiracy  
Feb. 22—Up in the Air Over Sadie  
Mar. 1—Village School Days  
Mar. 8—Rafferty's Raffle  
Mar. 15—Dad's Terrible Match

## Beauty

Feb. 11—The Wife  
Feb. 18—The Sacrifice  
Feb. 25—The Professor's Awakening  
Mar. 4—Italian Love  
Mar. 11—Closed At Ten

## Broncho

Jan. 14—The Cure  
Jan. 21—Conscience  
Jan. 28—Romance of Sunshine Alley  
Feb. 4—A New England Idyl (2)  
Feb. 11—Romance of the Sea (2)  
Feb. 18—Yellow Flame (2)  
Feb. 25—Repaid (2)  
Mar. 4—Mario (2)  
Mar. 11—The Barrier Royal (2)

## Domino

Jan. 15—The Primitive Call (3)  
Jan. 22—The Informer (2)  
Jan. 29—Heart of Woman (3)  
Feb. 5—O Mimi San (2)  
Feb. 12—The Mystery Lady (2)  
Feb. 19—The Play's the Thing (2)  
Feb. 26—The Courtship of O San  
Mar. 5—Wearing of the Green (2)  
Mar. 12—The Silent Messenger (2)

## Kay-Bee

Jan. 9—The Narcotic Spectre (2)  
Jan. 16—Circle of Fate (2)  
Jan. 23—Kentucky Romance  
Jan. 27—Her Brother's Sake  
Jan. 30—Divorce (2)  
Feb. 6—The Secret Lode  
Feb. 10—The Colonel's Adopted Daughter  
Feb. 13—The Arrowmaker's Daughter  
Feb. 17—No release  
Feb. 20—The Raiders (2)  
Feb. 24—No release  
Feb. 27—North of 33° (2)  
Mar. 6—The Path of Genius (2)  
Mar. 12—Desert Gold (2)

## Keystone

Dec. 25—Some Nerve  
Dec. 29—He Would A Hunting Go  
Jan. 1—A Misplaced Foot  
A Glimpse of Los Angeles (Split Reel)  
Jan. 5—Mabel's Stormy Love Affair  
Jan. 8—The Under Sheriff  
Jan. 12—A Flirt's Mistake  
Jan. 15—How Motion Pictures Are Made  
Jan. 17—In the Clutches of the Gang  
Jan. 19—Too Many Brides  
Jan. 22—Won in a Closet  
Jan. 24—Rebecca's Wedding Day  
Jan. 26—Double Crossed  
Jan. 29—Little Billie's Triumph  
Jan. 31—Mabel's Bare Escape  
Feb. 2—Making a Living  
Feb. 5—Little Billie's Strategy  
Feb. 7—Kid Autoraces at Venice  
Olive and Their Oil (Split Reel)  
Feb. 9—Mabel's Strange Predicament  
Feb. 12—A Robust Romeo  
Feb. 16—Baffles, Gentleman Burglar (2)  
Feb. 19—A Thief Catcher  
Feb. 21—Love and Gasoline  
Feb. 23—Twixt Love and Fire  
Feb. 26—Little Billie's City Cousin  
Feb. 28—Between Showers  
Mar. 2—A Film Johnnie  
Mar. 9—Tango Tangles  
Mar. 12—His Favorite Pastime  
Mar. 14—A Rural Demon

## Komic

Jan. 15—Walt's Photograph  
The Vapor Bath (Split Reel)  
Jan. 22—What the Burglar Got  
The Wild Man From Borneo (Split Reel)  
Jan. 29—The Physical Culture Bug  
The Scheme That Failed  
Feb. 5—My Wife's Away—The Sleepy Head (Split Reel)  
Feb. 12—That Spring Lock  
The Plumber and Percy (Split Reel)  
Feb. 19—A Birthday Present  
Getting a Suit Pressed (Split Reel)  
Mar. 5—The Imposter  
Mar. 12—The Yegg and the Eggs  
Mar. 14—The Moonshiner's Daughter

## Majestic

Dec. 27—The Pride of the Force  
Dec. 28—Helen's Strategem  
Dec. 30—The Baby  
Jan. 3—Educating His Daughters  
Jan. 4—Mollie and the Oil King  
Jan. 6—The Ten of Spades  
Jan. 10—The Sorority Initiation  
Jan. 11—A Ticket to Red Gulch  
Jan. 13—Jake's Hoodoo  
Jan. 17—The Lackey  
Jan. 18—What the Crystal Told  
Jan. 20—The Ring  
Jan. 24—The Power of Mind  
Jan. 25—The Thief and the Book (2)  
Jan. 27—No release  
Jan. 31—A Riot in Ruberville  
Feb. 1—The Vengeance of Najerra  
Feb. 3—The Portrait of Anita (2)  
Feb. 7—No release  
Feb. 8—A Turn of the Cards  
Feb. 10—Just a Song at Twilight  
Feb. 14—Fate's Decree  
Feb. 15—The Orange Bandit  
Feb. 17—The Clerk  
Feb. 21—The Higher Law  
Mar. 10—His First Love  
Mar. 15—His Little Pal

Feb. 22—The Reform Candidate (3)  
Feb. 24—No release  
Feb. 28—The Rival Barbers  
Mar. 1—No release  
Mar. 3—The Glory of Whitney Durkel  
Mar. 7—The Rector's Story  
Mar. 8—The Stronger Hand (2)  
Mar. 10—His First Love  
Mar. 15—His Little Pal

## Mutual Weekly

Nov. 19—No. 47  
Nov. 26—No. 48  
Dec. 3—No. 49  
Dec. 17—No. 51  
Dec. 24—No. 52  
Dec. 31—No. 53  
Jan. 21—No. 56  
Jan. 28—No. 57  
Feb. 4—No. 58  
Feb. 11—No. 59  
Feb. 18—No. 60  
Feb. 25—No. 61  
Mar. 4—No. 62  
Mar. 11—No. 63

## Princess

Jan. 9—A Circumstantial Nurse  
Jan. 16—When the Cat Came Back  
Jan. 23—The Vacant Chair  
Jan. 30—The Purse and the Girl  
Feb. 6—Where Patbs Diverge  
Feb. 13—The Tangled Cat  
Feb. 20—All's Well That Ends Well  
Feb. 27—The Hold-Up  
Mar. 6—Her Way  
Mar. 13—Billy's Ruse

## Reliance

Jan. 3—Some Rogues and a Girl  
Jan. 5—The Loafer  
Jan. 7—The Sacrifice  
Jan. 10—The Psychological Moment  
Jan. 12—Slim Hogan's Getaway  
Jan. 14—The Two Slaves  
Jan. 17—The Faith of Her Fathers  
Jan. 19—Our Mutual Girl (No. 1)  
Jan. 21—The Man  
Jan. 24—The Hidden Clue  
Jan. 26—Our Mutual Girl (No. 2)  
Jan. 28—Tricked By a Photograph  
Jan. 31—Too Proud to Beg  
Feb. 2—Our Mutual Girl (No. 3)  
Feb. 4—The Janitor  
Feb. 7—For His Master (2)  
Feb. 9—Our Mutual Girl (No. 4)  
Feb. 11—Pat Fannagan's Family  
Feb. 14—The Idler  
Feb. 16—Our Mutual Girl (No. 5)  
Feb. 18—A Working Girl's Romance  
Feb. 21—An Interrupted Scance  
Feb. 23—Our Mutual Girl (No. 6)  
Feb. 25—The Musician's Wife  
Feb. 28—The Green-Eyed Devil (2)  
Mar. 2—Our Mutual Girl No. 7  
Mar. 4—A Lesson in Bridge  
Mar. 6—No Release  
Mar. 7—When Fate Frowns  
Mar. 9—Our Mutual Girl No. 9  
Mar. 11—Caught in a Web  
Mar. 14—Red The Mediator

## Thanouser

Jan. 2—Their Golden Wedding  
Jan. 4—Mrs. Pinkhurst's Proxy  
Jan. 6—The Runaway Princess (3)  
Jan. 9—No release  
Jan. 11—Two Little Dromios  
Jan. 13—Adrift in a Great City  
Jan. 16—Coals of Fire  
Jan. 18—Turkey Trot Town  
Jan. 20—Her Love Letters  
Jan. 23—An Elusive Diamond  
Jan. 25—The Elevator Man  
Jan. 27—The Woman Pays  
Jan. 30—No release  
Feb. 1—Wby Reginald Reformed  
Feb. 3—Twins and a Stepmother  
Feb. 6—The Success of Selfishness  
Feb. 8—Percy's First Holiday  
Feb. 10—The Dancer (2)  
Feb. 13—No release  
Feb. 15—The Skating Master  
Feb. 17—A Leak in the Foreign Office (2)  
Feb. 20—No release  
Feb. 22—A Can of Baked Beans  
Feb. 24—The Golden Cross (2)  
Feb. 27—Their Best Friend  
Mar. 1—The Scientist's Doll  
Mar. 3—The Desert Tribesman (2)  
Mar. 8—Guilty or Not Guilty  
Mar. 10—Kathleen, The Irish Rose (2)  
Mar. 11—The Barrier Royal (2)





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DOMINO	"The Silent Messenger" (2).....	MAR. 12
BRONCHO	"The Barrier Royal" (2).....	MAR. 11
THANHOUSER	"Kathleen, The Irish Rose" (2)....	MAR. 10
AMERICAN	"The Call of the Traumerie" (3)...	MAR. 9
MAJESTIC	"The Stronger Hand" (2).....	MAR. 8
KAY-BEE	"The Path of Genius" (2).....	MAR. 6
DOMINO	"Wearing of the Green" (2).....	MAR. 5
BRONCHO	"Mario" (2).....	MAR. 4
THANHOUSER	"The Desert Tribesman" (2).....	MAR. 3
RELiance	"The Green Eyed Devil" (2).....	FEB. 28
KAY-BEE	"North of 53" (2).....	FEB. 27
DOMINO	"The Courtship of O San" (2).....	FEB. 26
BRONCHO	"Repaid" (2).....	FEB. 25
THANHOUSER	"The Golden Cross" (2).....	FEB. 24
AMERICAN	"The Dream Child" (2).....	FEB. 23
MAJESTIC	"The Reform Candidate" (3).....	FEB. 22
KAY-BEE	"The Ralders" (2).....	FEB. 20
DOMINO	"The Play's the Thing" (2).....	FEB. 19
THANHOUSER	"A Leak in the Foreign Office" (2)...	FEB. 17
KEYSTONE	"Baffles, Gentleman Burglar" (2)...	FEB. 16
AMERICAN	"The Cricket On the Hearth" (2)...	FEB. 16
KAY-BEE	"The Arrowmaker's Daughter" (2)...	FEB. 13
DOMINO	"The Mystery Lady" (2).....	FEB. 12
BRONCHO	"Romance of the Sea" (2).....	FEB. 11
THANHOUSER	"The Dancer" (2).....	FEB. 10
AMERICAN	"The Lost Treasure" (3).....	FEB. 9
KAY-BEE	"Divorce" (2).....	FEB. 6
DOMINO	"O Mimi San" (2).....	FEB. 5
BRONCHO	"A New England Idyl" (2).....	FEB. 4
THANHOUSER	"The Woman Pays" (3).....	FEB. 4
MAJESTIC	"The Portrait of Anita" (2).....	FEB. 3
AMERICAN	"The Hermit" (2).....	FEB. 2
AMERICAN	"A Blowout at Santa Banana" (2)...	JAN. 26
MAJESTIC	"The Thief and the Book" (2).....	JAN. 25
DOMINO	"The Informer" (2).....	JAN. 22
BRONCHO	"Conscience" (2).....	JAN. 21
AMERICAN	"Return of Helen Redmond" (2)...	JAN. 19
KEYSTONE	"In the Clutches of the Gang" (2)...	JAN. 17
RELiance	"The Faith of Her Fathers" (2)....	JAN. 17
KAY-BEE	"Circle of Fate" (2).....	JAN. 16
DOMINO	"The Primitive Call" (3).....	JAN. 15
AMERICAN	"Destinies Fulfilled" (3).....	JAN. 12
THANHOUSER	"The Runaway Princess" (3).....	JAN. 9
KAY-BEE	"The Narcotic Spectre" (2).....	JAN. 9
DOMINO	"The Harp of Tara" (2).....	JAN. 8
BRONCHO	"A Military Judas" (3).....	JAN. 7
AMERICAN	"The Power of Light" (2).....	JAN. 5
DOMINO	"True Irish Hearts" (3).....	JAN. 1
BRONCHO	"The Woman" (2).....	DEC. 31
AMERICAN	"In the Flrelight" (2).....	DEC. 29
RELiance	"Giovanni's Gratitude" (2).....	DEC. 27
DOMINO	"Eileen of Erlin" (2).....	DEC. 25
BRONCHO	"Her Father's Story" (2).....	DEC. 24
THANHOUSER	"An Orphan's Romance" (2).....	DEC. 23
AMERICAN	"The Shriner's Daughter" (2)....	DEC. 22
THANHOUSER	"Jack and the Beanstalk" (2)....	DEC. 19
KAY-BEE	"The Pitfall" (2).....	DEC. 19
DOMINO	"The Curse" (2).....	DEC. 18
BRONCHO	"The Open Door" (2).....	DEC. 17
AMERICAN	"Where The Road Forks".....	DEC. 15
KAY-BEE	"Soul of the South" (2).....	DEC. 12
DOMINO	"Devotion" (2).....	DEC. 11
MAJESTIC	"Romance and Duty" (2).....	DEC. 9
RELiance	"For Another's Crime" (2).....	DEC. 6
DOMINO	"The Filly" (2).....	DEC. 4
BRONCHO	"The Buried Past" (2).....	DEC. 3
AMERICAN	"American Born" (2).....	DEC. 1
DOMINO	"The Belle of Yorktown" (3).....	NOV. 27
THANHOUSER	"The Blight of Wealth" (2).....	NOV. 25
DOMINO	"Witch of Salem" (2).....	NOV. 20



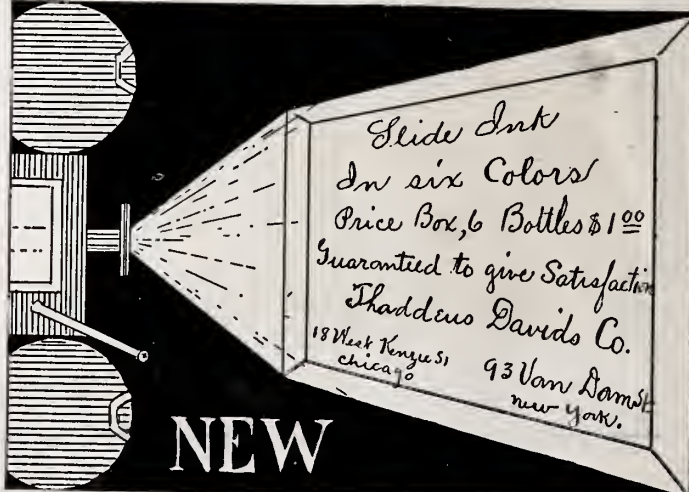
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# THE PRINCESS COMPANY

NEW ROCHELLE, N. Y.



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MURIEL OSTRICHE  
 THE YOUNGEST LEADING WOMAN IN PICTURES  
 IN  
**“BILLY’S RUSE”**  
 A DRAMA OF DECEPTION  
 WITH  
**BOYD MARSHALL**  
 HANDSOMEST OF LEADING MEN

“Billy” Noel Fan Bourke Katherine Webb  
 Charles Emerson Eugene Redding

RELEASED FRIDAY, MARCH 13th



There's a  
 New Brand  
 of Film Out  
 that Makes  
 you Think  
 of  
**“APOLLO  
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Imitation  
 is the  
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 of Flattery—  
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**“APOLLO  
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## “DAD’S TERRIBLE MATCH”

He Butted In On Cupid! What Happened?

See the APOLLO for Sunday, Mar. 15, with the World  
 Famous APOLLO FRED assisted by Marguerite  
 Loveridge and “Bud” Duncan

“Every APOLLO is a Comedy Reel—  
 Any APOLLO is a Real Comedy.”



# Continental

Led by "Zu Zu, The Band Leader"

## "The Battle of Gettysburg"

5 REELS

The Greatest of War Plays. New York Motion Picture Co.

## "Joseph in the Land of Egypt"

The Latest and Greatest Thanhouser Production

## "The Great Leap"

R. & M. Robert Harron and May Marsh in a Thriller

## "Sapho"

6 REELS

With Maud Fealey. A Popular Majesty

## "Robin Hood"

6 REELS

A Beautiful Artistic Play. Thanhouser

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4 REELS

From the French. A Well-known Play featuring Maud Fealey. Thanhouser

## Legend of Provence

4 REELS

A Beautiful Thanhouser

## 5 REELS "The Wrath"

Depicting the Destruction Done by the Volcano Sakuri-Iami

**Continental Feature Film Corp.**

29 Union Square

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## “Moths”

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From the Famous Story

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Victor Hugo’s Wonderful Story

## “Seeing South America

A Most Interesting Chapter in the Colonel’s Life

3 REELS

## with Colonel Roosevelt

## “Imar the Servitor”

Coming. Watch For This

## “Cardinal Richelieu’s Ward”

Another Thanhouser Big Production

## “The Escape”

A Strong Story of the Underworld by Paul Armstrong

Coming. Big Feature

## “The Floor Above”

Adapted from E. Phillip Oppenheim’s Famous Detective Story “The Tragedy at Charlecot Mansion.”—Coming Soon

## of the Gods”

New York  
Motion Picture Co.

ALL MUTUAL EXCHANGES  
EVERYWHERE



COMING  
"Imar the Servitor"

In Three Reels



A Story of Love and Passion of the Arabian Desert from the pen of Daniel Carson Goodman, author of "Hagar Revelly."

A Story FULL of Strong Situations, and Intense Human Interest.

Continental Feature Film Corporation

29 Union Square, New York

and

AT ALL MUTUAL EXCHANGES





## “Imar the Servitor” Is Our Next Special But We Decline to Advertise Its Goodness until we know EXACTLY HOW GOOD IT IS.

The negative—seven thousand feet of it—has been turned in by our directors,

but we won't give you our *frank* opinion of it until we have seen it. In advance, let us say, that we will cut out three thousand feet, retaining **THE CREAM OF THE ACTION** in four thousand feet—four reels. That is the secret of New Majestic's special production success—plenty of action and plenty of elimination. It's “death to padding” here! William Garwood, the most popular man in pictures, plays Imar. Next week, when we shall have seen and “cut” this Special, we will tell you how good or bad it is. The “regulars” for the new week are “The Stronger Hand,” (2 reels), a story of a fight against a trust—it was a WARM fight—on Sunday, March 8; “His First Love,” a love story, of course—but an UNUSUAL one—on Tuesday, March 10; and “The Moonshiner's Daughter,” a melodrama of the mountains that is bang! bang! bang! in action and surprise.



## “New Majestic”

*“There Are no Favorites Like New Majestic Favorites”*

Business Offices: NEW ROCHELLE, N. Y.

All-Year-Round Studios:  
Brooklyn Heights, Los Angeles, Cal.

*Harrell*



# RELIANCE

## NEW YORK IN THE GRIP OF THE BLIZZARD

### Interests "Our Mutual Girl"

In Chapter VIII., Released March 9th,  
which is crowded with live, up-to-date, Metropolitan activities and is an unusually strong attraction.



"Our Mutual Girl" dresses beautiful dolls for New York's crippled children (Chapter VIII.).

WEDNESDAY, MARCH 11th  
**"CAUGHT IN THE WEB"**

An intensely absorbing detective drama with a powerful plot developed amid thrilling situations.

SATURDAY, MARCH 14th  
**"RED THE MEDIATOR"**

A delightful combination comedy and love-drama. Clever, refined humor and tender heart interest.

EVERY SATURDAY

Great two-part dramas by noted authors staged by the world-famous Director, D. W. Griffith.

## The Reliance Motion Picture Company

STUDIOS—29 Union Square West, New York City,  
537 Riverdale Avenue, Yonkers, N. Y.  
Hollywood, Los Angeles, Cal.

# MUTUAL PROGRAM



*See*  
**Americans First**  
 FLYING "A" FEATURE FILMS



**MODERN FREE-LANCE**

TWO PARTS

Human Interest Story with actual  
 RELEASE heart throbs MAR. 16, 1914

One, Three and Six Sheet Lithographs,  
 Photos, Slides and Heralds



**"THE COMING OF THE PADRES"**

An historical drama depicting the found-  
 ing of the Santa Barbara Mission.

ONE AND THREE SHEET  
 LITHOGRAPHS

*Release Wednesday, March 18th, 1914*

**AMERICAN FILM MFG. CO.**

CHICAGO





# GOOD PHOTO-PLAYS

with a big punch

are what **MR. EXHIBITOR** must have

to maintain a successful show business and

## Get The Money

and that is the reason why the four great brands of the

New York Motion Picture Corporation

**KAY-BEE**

**KEYSTONE**

**DOMINO**

**BRONCHO**

are now showing in the largest and best houses in the country, regardless of what program they are using

Don't let your exchange man palm off on you something

**"JUST AS GOOD"**

**NEW YORK MOTION PICTURE CORPORATION**

Longacre Building, 42nd Street and Broadway, New York



# Three a Week

# KEYSTONE COMEDIES

WILL BE OF THE SAME QUALITY IN THE  
FUTURE AS THEY HAVE BEEN IN THE PAST

---

Watch for **MACK SENNETT'S** reappearance in pictures, it will be ready for release about March 21.

**"KEYSTONE MABEL,"** **NORMAND** and **ROSCOE ARBUCKLE (FATTY)** are now working on two separate comedies which will undoubtedly be two of the best we have turned out in some time.

The **"KID" COMEDIES** with **"LITTLE BILLY" JACOBS,** **THELMA SLATER,** **CHARLOTTE FITZPATRICK** and **GORDON GRIFFITH** will be just a little better than they have been before. Book that Two Reel **"KID" COMEDY,** **How Villains are Made,** released March 14.

LAST, BUT NOT LEAST

**CHAS. CHAPLIN** our new comedian, who up-to-date has only worked in four pictures, and yet we have received tons of mail from both Exhibitors and Public congratulating us on our business acumen.

## KEYSTONE COMEDIES

RELEASED THROUGH THE

**MUTUAL FILM CO.**

**KEYSTONE FILM CO.,** Longacre Building, 42nd Street and Broadway, New York



James Cruze  
(Richelieu) and Flo  
La Badie (His Ward)  
Are Perfect  
**HOUSE-PACKERS in  
"Cardinal Richelieu's Ward"**



With James Cruze as Richelieu and Flo La Badie as Julie De Mortemar—the Ward—you see these sterling artists in their best joint effort to date. The stars of "Star of Bethlehem" were especially reunited for this "Big Production" so that YOU COULD CROWD YOUR HOUSE. There is no use to print tons of description of "CARDINAL RICHELIEU'S WARD," for the very fact that it IS a "Big Production" should guarantee its worth. Remember, though, that it was first of the big 'uns to be produced in its entirety in the great new Thanhouser Studio. Remember, for advertising purposes, the splendid cast: Cruze, La Badie, Morris Foster, Lila Chester, Justus Barnes, Arthur Bower and Nolan Gane. Remember to see that nearest Continental or Mutual office for the attractive arrangement that gives you

**"Thanhouser 'BIG' Productions"**

for *exclusive* first-run use for a full year in your locality. Absolute protection is yours under this system. No more advertising a feature heavily to learn the fellow down the street is going to get it, too. All in four reels and all BIG in story, cast and settings.

For March---"CARDINAL RICHELIEU'S WARD" with James Cruze and Flo La Badie.

**THANHOUSER THREE-A-WEEK**

Sunday, March 8th—"GUILTY OR NOT GUILTY," is a Mignon Anderson dramatic feature—you'll cry for her when she faces Judge Charles Horan! For the first time in picture history one of the Thanhouser Twins appears in a film without the other—which one we leave you to puzzle out! Other of the marvelous Thanhouser juveniles who take part in this picture are The Kidlet, Leland Benham and Roy Hauck.

Tuesday, March 10th—"KATHLEEN, THE IRISH ROSE," TWO REELS, is a Maude Fealy film that you're lucky to get in the regular no-extra-charge service—put into that to boom her "Big Productions" with you. David Thompson, her leading man, will make all the girls fall in love with him as the witty Terence O'Moore, peasant and lover. Arthur Ellery is Thompson's rival for the Rose's hand, and Carey L. Hastings plays the fair one's mother. It's the finest Irish romance the films have shown in some time.

Friday, March 13th—NO RELEASE because of extra-reel subject of preceding release day.

Thanhouser Film Corporation  
New Rochelle, N. Y.

Head European Offices:  
Thanhouser Films, Ltd.  
190 Charing Cross Road,  
London, W. C., England.



More "Adventures of a Diplomatic Free Lance," Based on the Most Popular of Magazine Series SOON !!!







# George Washington

HAD A

## CONTINENTAL ARMY

SO HAVE WE

His Army Was An Army of Fearless Patriots Contending for the Right of Independent Self-Government

Our **CONTINENTAL ARMY**  
is a Mighty Array of the Finest  
Multiple-Reel Features in the World

Like the "Continental" of 1776, these Mutual Feature Films which are offered to exhibitors through the Continental Feature Film Corporation, are destined to sweep across the country, vanquishing all opponents. The Headquarters are in New York City, but every Continental or Mutual Exchange in the United States or Canada is an Outpost.

This CONTINENTAL Army is Striving for Trans-Continental Supremacy by no false pretenses. The weapons with which it enters the combat are

**Truth, Honesty, Reliability, Artistic Worth,  
Timely Value and Genuine Satisfaction**

Its Motto is **A SQUARE DEAL FOR EVERYBODY** and its Battle-Cry is  
**PERMANENT PROGRESS!**

The following features have been or are about to be released, and may be obtained through any Continental or Mutual Exchange. Remember that "Seeing is Believing." Give the public a chance to see and believe in the exceptional value of what we have to offer.

"The Battle of Gettysburg"  
"Joseph in the Land of Egypt"  
"The Great Leap"  
"Sapho"  
"Robin Hood"  
"Frou Frou"  
"Legend of Provence"  
"ZuZu, the Band Leader"

"Moths"  
"Ruy Blas"  
"Seeing South America with Col. Roosevelt"  
"Imar, the Servitor"  
"Cardinal Richelieu's Ward"  
"The Escape"  
"The Floor Above"  
"The Wrath of the Gods"

See this Army Grow



# SUCCESS

Can only be obtained by satisfying the public's demands—You, Mr. Exhibitor, as a man of experience, know that the Public is critical and insists on **THE BEST**.

## Simplex

success is due entirely to **PUBLIC APPROVAL**; and the practical demonstration of this is:

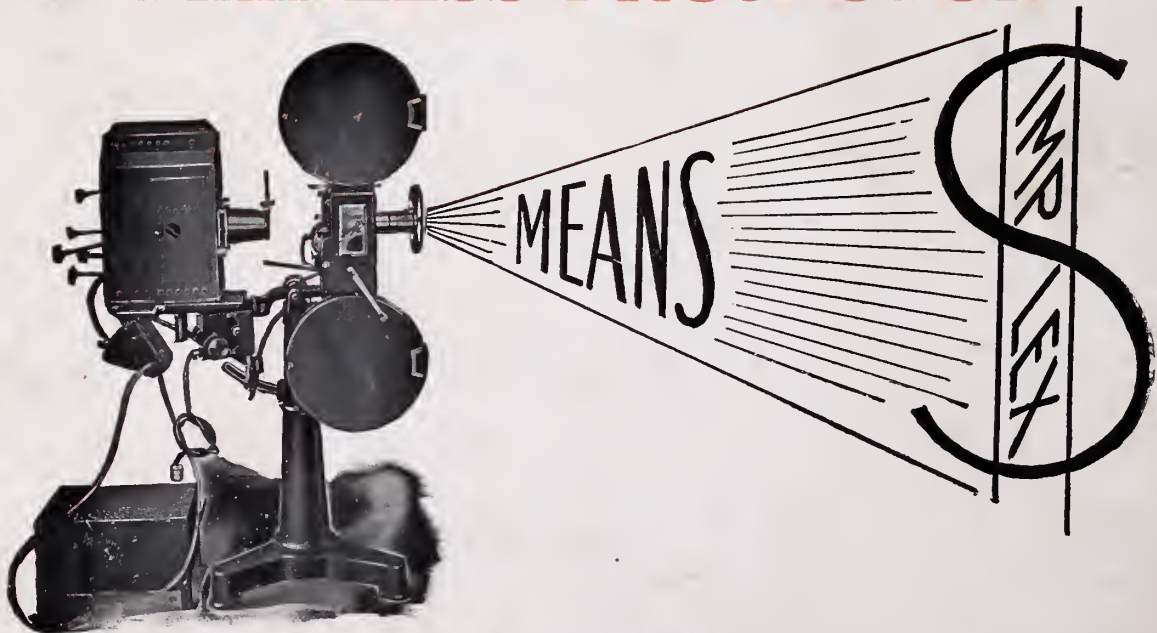
**SIMPLEX** sales have far more than doubled within a year.

**SIMPLEX** factory floor space has been trebled within a year.

**SIMPLEX** increased business has made necessary an all night shift.

Facts, such as the above, are strong proofs of our success; they amply justify the term

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Made and Guaranteed by

## PRECISION MACHINE COMPANY

Illustrated Catalogue C  
::: Gives Full Details :::

317 East 34th St., New York



# *Reel Life*

A MAGAZINE OF  
MOVING PICTURES



*Dorothy Gish*  
*Reliance*

APRIL 11

"The Mountain Rat"  
—RELIANCE

FORTY-FOUR PAGES FOR  
**FIVE CENTS**



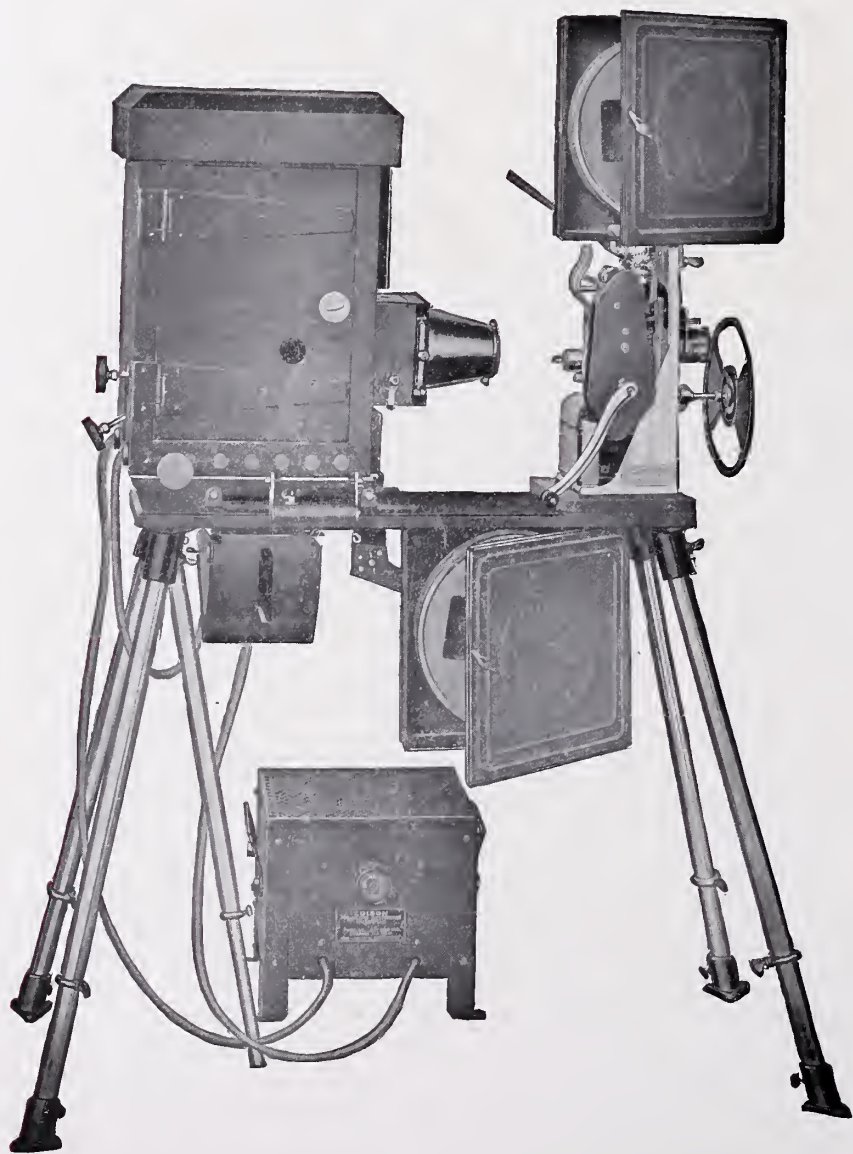
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**E**DISON KINETOSCOPES are made with the highest degree of mechanical skill, of material that is carefully selected and tested, and are warranted free from defects of workmanship and material.

They are sold with the warranty that they are mechanically perfect and we will replace, without charge to the purchaser, any such part which shows any defect within one year from date of sale, if such part is shipped to us, charges prepaid, for inspection.

This guarantee automatically terminates if other than Edison parts are used on the machine to which it applies.



If we didn't know that the Edison was built of the highest grade materials obtainable and that it would stand up under the hardest kind of usage, we would not guarantee it. The Helical Gears, which assure the steadiest possible projection and reduce noise to a minimum, are much heavier than the old spur gears and will outwear any die cast gear on the market. The tension bars, replacing the old tension springs, operate much more effectively and the 18" carbon adjustment permitted by the large lamp house increases economy and convenience.

Other important points in the construction of the Edison make it *the steadiest and longest lived machine on the market.*

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PRICE WITH 25-40 AMPERE GRID TYPE RHEOSTAT \$250



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FLYING "A" FEATURE FILMS

## The WIDOW'S INVESTMENT

Two Parts



*A Story of Rare Charm, Powerful in Conception and Convincingly Presented.*

*Sydney Ayres and Vivian Rich-Playing Leads in an All Star Cast*

One, Three and Six Sheet Lithographs, Heralds, Photos & Slides  
RELEASE, MON. APRIL 20, 1914

# DAVID GRAY'S ESTATE

Visualizing a Poetic Gem with warmth and fervor

One and Three Sheet Lithographs

Release Wednesday, April 22nd, 1914

# AMERICAN FILM MFG. CO.

CHICAGO



COMING

COMING

# “THE MOUNTAIN RAT”



## Reliance Special Feature in Four Parts

### The Story

Written by Mary Rider Mechtold, a well-known short story writer, whose fiction works appear regularly in the magazines.

### THE CAST

Douglas Williams.....Henry Walthall  
 His Sweetheart.....Irene Hunt  
 Nell, "The Mountain Rat".....Dorothy Gish  
 Steve .....Donald Crisp

### The Result

A real feature, worthy of the name, and worthy of every foot of its length. It will appeal to all.

## ALL THE ELEMENTS OF SUCCESS

may be found in this picture. It is a vivid visualization of a story which contains gripping heart interest and plenty of action. The players have four real stars among their number. And there is nothing of the trite in the Western atmosphere. Produced, by the way, in California.



# Reliance Motion Picture Co.

STUDIOS—29 Union Square West, New York City  
 537 Riverdale Avenue, Yonkers, N. Y.  
 Hollywood, Los Angeles, Cal.







## “Imar the Servitor”

Brought out two *all-important* things:

**Majestic** opposes PADDING  
**Majestic** opposes CHEAP SENSATIONALISM

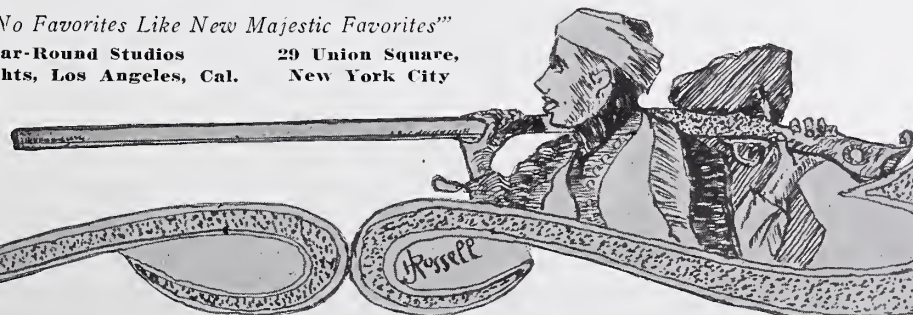
New Majestic's “death-to-padding” stand leaves no room for misunderstanding on OUR attitude toward feature-padding, an evil that we maintain is all too prevalent to-day. New Majestic's recent shots at the “*unknown, cheap, trashy, bunk* feature” show WE don't do THAT KIND! We *proved* our “padding” stand when we clipped three thousand feet from “Imar the Servitor.” We *proved* our “cheap feature” stand, when we had no less than Daniel Carson Goodman WRITE the play, and a terribly popular player like William Garwood take the title role, augmenting all this with a huge cast of other *known* players and lavish sets. Four reels. See a Continental or Mutual office QUICK!

On the regular program is a two-reeler called “The Hunchback,” out Sunday, April 12th, that is drama of a new kind. The heart interest is simply unsurpassed! Tuesday, April 14th, the release is “His Punishment,” one of those present-day, real-life stories in which Majestic excels.

## “NEW MAJESTIC”

“There Are No Favorites Like New Majestic Favorites”

All-Year-Round Studios 29 Union Square,  
 Brooklyn Heights, Los Angeles, Cal. New York City

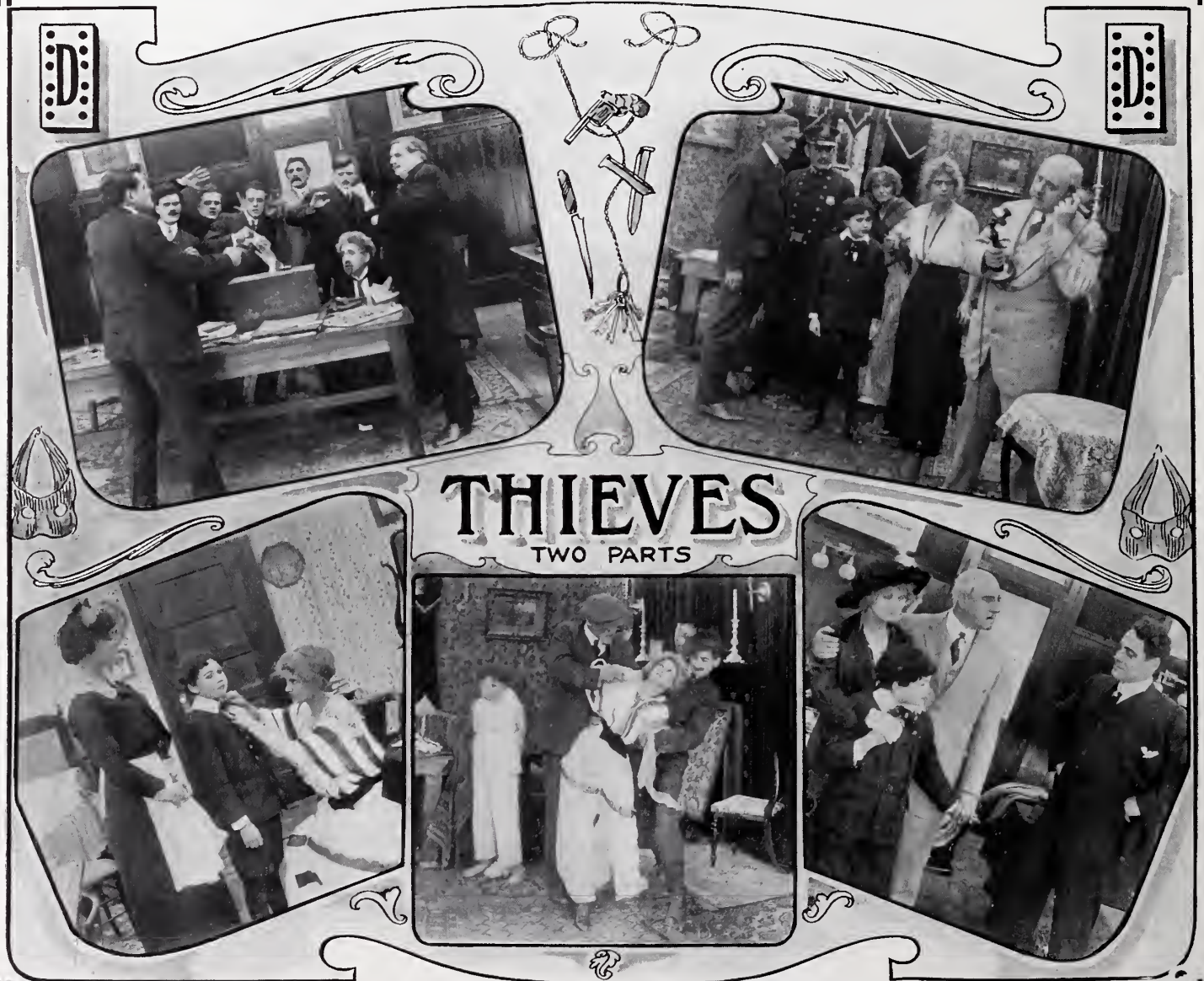




# DOMINO

Released April 16

Featuring Gertrude Short, Tom Chatterton and Harrington Reynolds



## A GRAPHIC PHOTO-PLAY OF THE BUSINESS WORLD

Richard Barr, who lives in the suburbs of New York, and John Collville, honest directors, in a dishonestly managed corporation are fighting to save their own investments, and the small individual stockholders from ruin; they are holding a very important meeting which runs far into the night; when Barr is called to the telephone by his wife, who has only time to tell him that burglars have entered the house, when the wires are cut. Barr is frantic at the thought of his wife's peril, but is loath to leave the meeting, knowing that the dishonest directors will put through their election if left alone; he explains the situation to them and leaves, making a quick dash in his car to his home, to find his wife and boy bound and gagged; the burglars are captured as they are making a getaway; the wife explains that she saw the burglars entering the back door and quickly telephoned him, but that the wires must have been cut and that Billy had held the burglars at bay for a short while with a revolver he had taken from her bureau, and when she realized where the child had gone the thought of her child's danger gave her courage and she attempted to save the child. Collville held the directors from voting at the point of a revolver which proved later to be empty, but his bluff went through and Barr reached the office in time to put the election through as he wanted it.

**Domino Motion Picture Corp.,** Long Acre Building, Forty-second Street and B'way, New York



# Reel Life

A MAGAZINE OF MOVING PICTURES

Published by the  
Mutual Film Corporation  
29 Union Sq., New York City  
Tel. Stuyvesant 683

EDITED BY PHILIP MINDIL

Business and Advertising  
Manager  
WM. H. PECKHAM

Vol. IV, No. 4  
Five Cents—\$2.50 a Year

APRIL 11, 1914

MORE THAN  
27,000 THIS WEEK

## *Panorama of Oil Country, Santa Maria, California*



### *Beautiful Scene in "The Widow's Investment"*

In this intensely interesting drama of modern industry, the American Company has chosen for its settings some of the most picturesque sweeps of country in California. The film is rich in suggestion for the development of our natural resources, and is impressive, not only for its economic value, but for the way it deals with the question of character and success in business.





## THE LISTENER CHATTERS



HE tempo at which a motion picture is projected is one of the most important factors in the success of a film drama when shown on the screen. That is a recognized fact, but it was brought out with unusual strength recently by David W. Griffith, "the Belasco of motion pictures" and head producer of Reliance and Majestic Mutual Movies.

Mr. Griffith is probably the world's greatest expert on getting results on the screen. His fame is due to his ability as a producer, but he also keeps a watchful eye on the other elements that make for success or failure. In a recent letter from the Western Reliance and Majestic producing studios at 4500 Sunset Boulevard, Los Angeles, Cal., he advises the rehearsal of one of his big feature pictures "two or three times with music until the correct tempo is obtained."

"In many instances," says Mr. Griffith, "thousands of dollars have been spent for theatres, for the production of moving pictures and for the exhibition of moving pictures that have been absolutely wasted. The location of the theatre has been blamed when the real fault lay in the projection of the pictures, dim lights, the pictures being out of focus or any of the many seemingly trivial things that make it so easy to spoil a picture. I have seen pictures absolutely "dead" in one theatre that "went big" in another, not in any way on account of the difference in the audience, but purely and simply because they were shown with a good, clear light, the right tempo and correct focus.

"I am emphasizing this fact in particular for the many new persons entering the motion picture industry may not get sight of this important item until it is too late. Most of the theatres in New York City, for instance, are guilty of very bad projection on account of 'long throw' and insufficiency of light, the up-town houses as a rule giving a much better performance."

I saw an advance showing the other day of a Keystone two-part comedy, "Mabel at the Wheel" that kept me on the edge of my seat. It's one of the funniest offerings for a long time. The action centers about the recent Grand Prix road races at Santa Monica, Cal. Several rival companies tried to get motion pictures at the races, but this Keystone will beat the rest by at least a week in getting before the public. Some cast, too—Mabel Normand, Charles Chaplin, Harry McCoy and Mack Sennett. Mabel is as funny as ever and always versatile and fearless. She handles a racing auto as well as any of the professional drivers in the race. I want to predict that Chaplin will soon be one of the best liked comedians on the screen. His facial work is as good as that of anyone else, bar none.

Dropping in recently at the factory and laboratory of the New York Motion Picture Corporation at 251 West Nineteenth Street, New York City, I met the new superintendent, E. F. Murphy. Mr. Murphy is an experienced motion picture man whose latest connection was with the Imp laboratories. I'd heard of him before as a well liked and capable executive. Under him the Kay-Bee, Broncho, Domino and Keystone Mutual Movies will retain the fine photographic qualities for which they have always been famous.

The validity of state censorship of motion pictures has just been upheld in a decision handed down in Cleveland, Ohio, by three judges sitting in the United States District Court for the Northern District of Ohio, Eastern Division in the test case brought by the Mutual Film Corporation against the Ohio Board of Censors.

This decision is most important in motion picture circles. Unless it is reversed by the Supreme Court of the United States, to which an appeal has been taken, it will be a most serious blow to the motion picture industry. A legal board of censors in every state, each board making its own regulations, and each board charging a fee for censoring pictures, would greatly hamper the manufacturers.

However, the Ohio victory for the exponents of censorship, may prove to be a hollow one. The Judges, in handing down the decision, granted the Mutual Film Corporation, fifteen days in which to make an appeal and for a further stay of proceedings pending the appeal. This means that the injunction forbidding the Ohio board to censor pictures will hold good until the appeal is decided.

Walter N. Selisburg of 55 Liberty Street, New York City, general counsel for the Mutual, who has waged the fight against censorship absolutely single-handed said:

"The court does not squarely decide the question we presented as to whether motion pictures are entitled to the protection of the constitutional provision guaranteeing freedom of expression of sentiment to all persons. We appreciate the fact that a lower court is reluctant to declare a state law unconstitutional and feel that our appeal will be successful."

Some Americans may admire the languid air with which the European conducts his personal and business affairs, but when three reels of film are used up to register a very thin comedy it is time for some one to rise and call the attention of the audience to the fact that American comedies set the pace the world over. This week we squirmed in our seat for upwards of half an hour, while some three thousand feet of good film was used up by a group of semi-Anglicized Italian actors, who meandered in front of water falls, park scenery and half a dozen Louis Cans sets airing a trifling domestic disagreement which finally ended in a milk-and-water reconciliation anticipated from the start.

Give us a rattling good American comedy with lots of "pep!" They travel fast, they get to where they're going and they do it by the shortest possible route. And what's more they *say* something! Better still they get it across in a split reel or in one reel at the most. And they've finished what they've got to say they—stop!

For some time past we have been solemnly told that the days of the one-reel film were numbered and that soon multiple and feature films only would be exploited. There seems no diminution in the number of single reel films being turned out, however, The Tired Business Man who spends his lunch hour in the theatre near his office has no time nor patience for the longer reels. The afternoon shopper who wishes to while away an hour feels aggrieved if she finds that she has missed three reels of the five-reel feature and must wait an hour before she can "pick up" the story where it began. There is a field and always will be a field for the one-reel film.



Scenes from the Newest Photoplays on the Screen



Maude Fealy  
 "The Musician's Daughter"—Thanhouser  
 Vivian Rich and Sydney Ayres  
 "The Widow's Investment"—American

Courtenay Foote  
 "The Stiletto"—Reliance  
 "The Yiddish Cowboy"  
 Reliance

Miriam Cooper in  
 "A Diamond in the Rough"—Majestic  
 Louise Lester and Santa Barbara Children  
 "David Gray's Estate"—American



# "THE MOUNTAIN RAT"

Reliance Feature  
Four Parts

## THE CAST

By  
Mary Rider Mechtold

Douglas Williams.....	Henry Walthall
Harriet Copley, his fiancée.....	Irene Hunt
Mrs. Williams, his mother.....	Mrs. Crowell
Steve.....	Donald Crisp
Nell, "The Mountain Rat".....	Dorothy Gish

**I**N the mining camps of the West there is to be found a rat with a trait so peculiar to its kind that it has be-

come a superstition among the miners. The mountain rat, as the little animal is known, is a nightly prowler among the cabins of the miners and so superstitious are the men about the good luck the mountain rat is supposed to bring they are careful to protect him from harm.

Miles to the East of where the mountain rat is best known, Douglas Williams, after a riotous good time, quarreled with Harriet Copley, to whom he was engaged. She handed back to him the ring which he had given in token of their troth.

In the mining camp to which he found his way, Douglas met Nell, a dance hall girl, known to the miners as "The Mountain Rat." When he met Nell, Douglas was in every respect "down and out."

Despite his condition, Nell took an interest in Douglas and did all in her power to help him. She found a job for him and started him at work.

When Douglas fell ill far away from all other friends it was Nell, "The Mountain Rat," who cared for him. Knowing, womanlike, that the boy's mother would worry, wrote to her that she was nursing Douglass back to health and strength and in the answers written, Mrs. Douglass believed, to a professional nurse who was caring for her son, Nell found great delight.

Not content with simply nursing Douglas, Nell found and staked out for him a mining claim which gave every promise of making him rich. Douglas was deeply grateful to Nell for her care of him and for the new chance in life which she gave to him. He was fond of "The Mountain Rat," but back in his innermost mind was the memory of the girl he had loved back home and whom he could not forget.

If Douglas did not want Nell there was one person who loved her and wanted to marry her. This man was Steve, a typical Western miner, rough but whole-hearted.

One night Nell, who had set her heart on attending a dance in a neighboring camp, persuaded Douglas to take her to the hall. As they were about to enter they were informed that only respectable women were allowed on the floor.

Nell, humiliated, fled to the street with Douglas after her. Moved by sorrow over Nell's humiliation and stirred by a sudden impulse Douglas took her to the only hotel in the camp and the two were married by a traveling clergyman. The newly-married couple returned to the hall, were admitted at once, and Nell had her dance.

The first person to congratulate Mr. and Mrs. Douglas Williams was Steve, who added to his congratulations the warning to Douglas to "treat her right."

Back East Harriet had found that time softened her anger against the once wayward Douglas. With his mother she went to the mining camp to tell him so with the hope that he still loved her. The arrival of his former fiancée and his mother so stunned Douglas that he could not summon the courage to introduce Nell as his wife. Instead

he hurried Harriet and his mother away from his bride. To tell the truth, Douglas had a bit of the moral coward in his nature.

He knew right well that he should bring his former sweetheart and his wife face to face and tell them all. But when it came to confronting the refined, cultured Eastern girl with the little "mountain rat" of the West, his courage failed him.

Nell, however, was not the girl to be so ignored. Jealousy and rage brought out all the animal in her nature and she went to Harriet and told the Eastern girl the truth about Douglas and herself. Douglas made every effort to get her away from the two women, but Nell bit and scratched and fought wildly until she had finished what she had to say. Her words left Douglas furious and his mother and Harriet heart-broken. To these women, fresh from the sheltered home life of the East Nell's tale carried with it a wealth of the unspeakable. Their evident sorrow at feeling they must believe that Douglas was not worthy of their trust was not pleasant to the adopted Westerner. In his anger Douglas repudiated Nell and told her he would assign his mining claim to her and go to Mexico.

Wild at the thought of losing him, Nell clung to Douglas imploring him to stay. It was at this juncture that Steve entered the room. Believing that Douglas had already ignored his warning given just after the wedding he drew his gun, but Nell sprang between the men. Steve tried to pull her out of the way and in the struggle the gun was fired and Nell fell to the floor. The little "mountain rat" was receiving a poor reward for her devotion to the man she loved.

It was then that Douglas, thinking she was injured, realized at last that he loved Nell. He ran to her but Nell arose and pushed him back. She, too, had had an awakening. The belief was forced in upon her that the man she loved did not care for her and she was very quick to act.

"I don't want any man who don't want me," she said, and ordered both men to leave her.

Harriet, attracted by the commotion, entered the room and then Nell apologized for her action. It was only a poor little apology judged by the standards of those whose every word flows smoothly, but it crowded into its few words much that was pathetic and evident sincerity.

"I only lived according to my lights," she said, "but the light was red. Nobody told me it was an off shade until it was too late."

"She is worth more than either of us, Douglas," said Harriet. "I am going back East. She is entitled to her chance."

Nell protested, but Douglas insisted that Harriet was right and besides, he declared, he loved her and wanted her. Overjoyed at his declaration, Nell threw her arms around his neck crying:

"I'll make you proud of me, Douglas. I swear I will."

She was as good as her word but "that is another story," as Kipling would say.



Scenes from the Newest Photoplays on the Screen



Louise Lester and Santa Barbara Children  
 "David Gray's Estate"—American  
 Owen Moore, Fay Tincher and Donlad Crisp  
 "The Battle of the Sexes"—Reliance  
 James Ayres and Sidney Bracy  
 "One Hour of Youth"—Thanhouser

Sydney Ayres and Vivian Rich  
 "The Widow's Investment"—American  
 Margarita Fischer  
 "Mlle. La Mode"—Beauty



# "THE STILETTO"

*Reliance*  
Two part feature

## THE CAST

John Hampton.....	Courtenay Foote
Angeleno, chief of the vendetta.....	Donald Crisp
Batteo.....	Dark Cloud
Carl Bronte.....	Ralph Lewis
His Wife.....	Mary Alden

*A Drama of*  
*Italian Vendetta*

THE engineering schools of Germany were responsible for the education of John Hampton. Dame Fortune was responsible for the young Englishman going to the United States to ply his trade. The demand for experienced civil engineers in the lonely regions of the Western States where railroads were being built was responsible for Hampton's arrival in the desolate section of the country where his work took him.

Hampton was a stranger in a strange land. Luckily for him he had two things to console him and occupy his attention. One was his work; the other, his thoughts of the girl he left behind him, his sweetheart many thousands of miles away. Hampton's mind constantly strayed in her direction. He wrote to her frequently. It was his means of avoiding the most deadly evil resulting from loneliness—introspection.

So when an order came from headquarters bidding him go into the mountains Hampton was much pleased. He would have to make the trip on foot, as the region which he was to penetrate was untouched by railroads, but he was well pleased with the chance to lead an active out-of-door life, if only for a few days. That night he prepared for the long journey on foot. In his kit he lovingly packed his briar pipe, round which clustered memories of days at Oxford and pleasant afternoons in the "punts" along the Thames.

Before he retired that night Hampton wrote his daily letter to his fiancee back home, telling her of the journey he was about to undertake, of his work and its difficulties and touching a little on his glowing plans for the future.

The next day Hampton was up bright and early, long before bright, rosy-fingered Dawn was prying apart the curtains of the night, and off on his long journey afoot. Swinging strides soon took him from the town out into the solitude of the woods. As the shadows shortened and the sun mounted high the traveller decided it was time to eat.

So he halted in his journey. Pulling a newspaper from his pocket, he noticed glaring headlines and his eyes read quickly:

"The recent mysterious murders in the mountain districts are now attributed to the vendettas brought into the State by strangers at work on the railroads."

"THE VENDETTA."  
"Many recent mysterious murders in the mountain districts attributed to this cause."



*Courtenay Foote*  
*"The Stiletto"—Reliance*

lives were not safe. Even as they went through the homely task of washing the dishes and sat around the cabin with their little son the forces of evil were at work.

Of this Hampton soon became vividly aware. He had chosen to sleep beneath a log when his rest was suddenly interrupted by strained whispers. The tension in the voices made them more penetrating than louder and better modulated tones would have been.

"This Bronte no good. We'll get him when he comes to dinner," Angeleno was saying to Batteo.

Angeleno was a surly looking fellow with a mean face and low brow. Of the same type, only more so, was Batteo. Hampton thought it wise to crawl further under the log and, at the same time, keep his eyes and ears open. From what he heard, the young civil engineer quickly picked up the threads of the plot. Angeleno and Batteo were planning



to murder Bronte whose residence and approach they described as they outlined their plans.

Hampton was an essentially human young man. To hear that the life of a fellow-being was menaced meant to him an attempt to warn the intended victim. So he started out to look for the cabin of the Brontes, acting upon the meager description of its location given by Angeleno and Batteo.

Taking the paper with him, he reached the cabin. There he found Bronte's wife and child to whom he showed the paper. Mrs. Bronte was terrified, as well she might be, for she realized the import of the article. Her terror transmitted itself to the child.

"Never mind, papa will soon be here," said the brave little woman consolingly.

Hampton had arrived just in time. Angeleno and Batteo were drawing near the cabin, intent on murdering Bronte as he came home to dinner. Evil intent shone in every line of their sinister faces. Both flourished large revolvers. They stalked like animals waiting for their prey, every nerve on edge. The lust of killing shone in their eyes.

But they were doomed to disappointment. In the cabin Hampton rose to the occasion and became a real hero. He stepped from the cabin, revolver in hand, Angeleno and Batteo were quick to realize that an armed man stepping from that cabin must, of necessity, be hostile to them.

Three shots rang out almost simultaneously. Then followed scattering denotations. When the smoke had cleared away the result of years of clean living, of clear eyes and of calm nerves became apparent. Hampton had worsted the two heads of the vendetta. Batteo, lay dead upon the ground. Angeleno, saved himself by flight. When he reached a safe spot in the woods Angeleno halted.

"The cursed Englishman," he said, "shall feel the vengeance of the vendetta. We will forget Bronte, but death shall be meted out to this stranger."

Meanwhile Hampton was left, monarch of all he surveyed. Soon Bronte arrived home. His natural surprise at finding a stranger in his cabin faded into fear when his wife told him what had happened. He understood it all.

"It is the vendetta," he told Hampton. "They have been after me. Now they will be after you. It is their custom. You have spoiled their game and now you must be on your guard if you would live."

Hampton was little impressed.

"Oh, I guess it's nothing so bad," he said as he laughed it off. "I'll start back home and forget about it."

"Here take this you may need it," insisted Bronte as he pressed another revolver into Hampton's hand.

The young civil engineer started his return journey on foot. Fate was kind to him. For Angeleno lay in ambush to kill him, but luckily he choose another route.

Hampton's first thought on reaching home was to write and tell his sweetheart all about his experience in the strange new land of America.

"Dear Ellen," he wrote, "I had the most thrilling experience in my trip. Imagine getting mixed up in a vendetta and killing an assassin."

Hampton thought that, back in the town, he was safe from the vendetta, but he soon found he was mistaken. The next day, when in his room he heard a report outside and, simultaneously, a bullet crashed into the wall beside his head. Hampton quickly ducked down out of sight for a time and the shot was not repeated but nevertheless he knew that an attempt on his life had very nearly been successful.

Hampton had not long to wait for the next attempt. He was out walking when he was almost hit by a large rock which would have crushed his skull had the aim of the

thrower been a little better. Both of these attempts on the civil engineer's life came from the hands of Angeleno. Hampton felt it but was at a loss for any means of proving it. Still it was enough to prove that the vendetta was serious and his life in grave danger. So Hampton adopted a different tone when he wrote his fiancee that night.

Time wore on, however, and no more attempts were made on Hampton's life. So he began to think himself safe. This time when he wrote his sweetheart he was cheerful.

"Dear Ellen," he wrote, "there has been no attempt on my life for more than a month. I am hoping that the danger is over and that I may soon feel secure enough to ask you to fix the day when we can be married."

Hampton was very happy as he wrote that letter. He could almost hear wedding bells ringing. But he was in greater danger than ever before. Luckily for him he had a friend to warn him.

A letter arrived from Bronte which told him of his danger.

That night Angeleno made his last attempt to take Hampton's life. Stiletto in hand he hid behind the long window curtain. When Hampton entered, his eyes, sharp through the constant fear, saw the unnatural bulge in the curtain and he was quick to guess that Angeleno was behind it.

Hampton was outwardly cool. To betray that he was unarmed meant death. The question was how to get to his revolver. As Hampton passed the curtain a hand with a long stiletto reached out. Hampton coolly reached over and struck a match. That put him out of reach as he lit his pipe.

Finally, the civil engineer reached his revolver. Turning quickly he fired at the bulge in the curtain. The bulge grew larger, then slid downward till it reached the floor. From behind the curtain a lifeless hand fell out and the stiletto rolled from its grasp. Angeleno was dead. The Vendetta was over. Hampton wrote this letter to his fiancee:

"Dearest Ellen, the cloud has passed. The danger is over. The assassin's knife lies before me. With love, John."



Donald Crisp and Mary Alden  
"The Stiletto"—Reliance



## "Our Mutual Girl" Sees The St. Patrick's Day Parade



HE soap-sud notes of the "Irish Washwoman" played by a German band has hardly reverberated along clotheslines and backyards north of East Sixty-third Street when Margaret was out of bed and at the window.

Of course, she should have known—this was St. Patrick's Day—and calling her maid, hastily tumbled herself into her Patron Saint costume, designed especially for the occasion.

"There's only one day in the year when I'm green," thought Margaret, as she glanced admiringly into the mirror—and that day's today."

"My emeralds, Betty,—no, I don't want the amber beads. Would you enjoy seeing me dangling from a lamp post?"

"Heaven forbid," answered the French maid, "but they're so pretty, I thought they'd look well on your green waist."

"They would, on any other day than the seventeenth of March," returned Margaret. Betty, still unconvinced, proceeded to do as her mistress had ordered and it was not long before the niece danced into her aunt's boudoir and begged the older woman to hurry, lest they miss some of the ceremonies.

It is doubtful if James ever served so hurried a breakfast. This heretofore-very-sedate servant sailed to and from the butler's pantry at such a rate of speed as to cause his coat-tails to stand straight out, furnishing untold amusement for his younger mistress while even Mrs. Knickerbocker was forced to smile.

"Oh, auntie," exclaimed Margaret, "you haven't any idea how inconsistent I am. I wouldn't wear amber beads today and yet I've just eaten a lot of orange marmalade. Isn't it awful?"

"I wouldn't worry over it, my dear," answered the aunt. "You've very carefully concealed it, anyway."

As the limousine pulled up at Fiftieth Street, just West of Fifth Avenue, Margaret could see Mayor Mitchell mounting the reviewing stand across the way and shaking hands with Cardinal Farley. Simultaneously the crowd on the sidewalk, anxious to get a better view, began to surge forward, and try as they would the thin line of police was powerless to prevent them from breaking through.

Finally, after considerable confusion, the black mass of humanity was pushed back upon the sidewalk by the husky bluecoats, who now again held the upper hand. Margaret had never seen such a crush before in her life and when an ambulance dashed up and carried off an unfortunate woman,

who had been unable to withstand such mauling, she inwardly thanked her stars that her real home was in the country where such performances did not occur.

The clatter of many horses' feet and the strains of martial music brought Margaret abruptly to attention, as a platoon of New York's finest mounted trotted past. Following them came Colonel Conley and staff of the gallant Sixty-ninth Regiment, and then the band. Oh, what a glorious band it was, and how it pounded out the merry tunes of old Ireland.

"Oh, auntie! look at the soldiers," exclaimed Margaret, as the first company came abreast, "aren't they perfectly splendid?"

"Indade they are miss," came an answer from somewhere in the crowd, "an' by gollies they can fight as well as they march too. They're all foine shtrappin' lads, excipt thim in th' band. 'Tis a shame to see a grand rigimint bein' led be th' Dutch."

Margaret applauded as each well-drilled company passed and came to "eyes right" opposite the reviewing stand.

"There's Dinney," shouted an enthusiastic County Clare matron of some two hundred and fifty pounds displacement, "Look at my boy. Sure they're all aut av stip excip him."

Bands, good and bad, followed by numberless organizations all green-bedecked, swept up the avenue, until Margaret imagined the whole population of the Emerald Isle must surely be in line, and Mrs. Knickerbocker grew

impatient. She had seen many parades and this was no novelty. However, the indulgent aunt waited until the last man had passed and then ordered her chauffeur to proceed to Central Park.

"Suppose we get out and stroll a bit," proposed Mrs. Knickerbocker.

They alighted and had proceeded but a short distance when they came upon Miss Elsie DeWolfe.

"Delighted to see you, Mrs. Knickerbocker," said Miss DeWolfe, "and I'm so glad to meet this little niece of yours, I've heard so much about," whereupon Margaret beamed her prettiest.

The elder ladies talked while Margaret amused herself with the two cute little Pekinese spaniels of Miss DeWolfe's.

That afternoon Mrs. Knickerbocker and Margaret spent an hour or more viewing an attractive assortment of hats sent home from Louise, and Margaret for some reason or other wanted every one with a touch of green on it.



"Our Mutual Girl" Meets  
Walter Damrosch



Scenes from the Latest Adventures of "Our Mutual Girl"

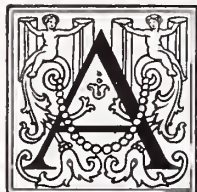


Mrs. Knickerbocker, "Our Mutual Girl" and her Protegée  
 Margaret inspects spring styles in  
 the model show-room at Lord & Taylor's  
 "Our Mutual Girl"  
 Dancing at "Castle House"  
 She is homesick for  
 the "country girl" again

"Our Mutual Girl" meets Bruce McRae  
 She dreams she is back at home,  
 playing the old organ  
 Margaret meets Briggs and "F. P. A." (Franklin P. Adams)  
 of the N. Y. Tribune



## HEARD IN STUDIO AND EXCHANGE



At the Second International Exposition of the Motion Picture Art, to be held at the Grand Central Palace, New York City, from June eighth to June thirteenth, photoplay fans will have an extraordinary opportunity to see "behind scenes" in the movies. The main purpose of the exposition is to strengthen and render more intimate the relation between the twenty-five million persons who daily attend motion picture shows, and those responsible for the artistic, scientific and business side of the greatest public amusement of our times.

The Exposition last year drew eighteen thousand people daily—and this year added attractions should greatly increase this number. The most popular actors and actresses in pictures will be present, and will give public rehearsals of plays, showing exactly how the stage is set for the camera, how the director works, and how the performers take their cues. To demonstrate the celerity of the entire process, the films will be on exhibition in the specially constructed theatres on the mezzanine floor, precisely twelve hours after they are photographed.

The three floors of the building will be used to show the wonderful progress in motion picture art and mechanical equipment since a year ago. The exhibits will explain every part of this biggest Little Giant of industry. Details of the building of projection machines will be shown; how the motion picture studio is equipped; how the films are made; how the model theatre is furnished. The public, which is always anxious to find out the last word in moving pictures, will have its curiosity largely satisfied.

The Komic brand of Mutual Movies will be discontinued after the release of Wednesday, April 29, "Izzy and the Bandit." In place of this one-reel comedy subject, every Wednesday, a Reliance drama in one reel will be introduced into the Mutual Program. This will give the Reliance three releases weekly—on Monday, "Our Mutual Girl;" on Wednesday, a one-reel drama; and on Saturday, a two-part feature. Every fifth week, on Friday, there will be an extra Reliance release, drama, in one reel. The Royal brand will continue to release a single reel comedy every Saturday.

The International Motion Picture Association of Illinois, with a membership of more than four hundred owners of Motion Picture theatres, will give its first reception and ball at the Coliseum, Chicago, on Thursday, May 14. On this occasion laymen and exhibitors will have the opportunity of meeting many of their favorites on the screen.

"The Great Leap"—produced by W. Christy Cabanne, under the direction of D. W. Griffith—opened Thursday, March 26, at Woodley's Theatre, Los Angeles. It showed to a large audience—among those present were all the people who played in its production, including Mae Marsh, Robert Harron, Ralph Lewis, Donald Crisp and Raoul Walsh. Mr. Cabanne and Mr. Griffith were also with the players.

Jack Adolphi of the Majestic has just produced a one-reel drama, entitled, "A Pair of Cuffs," in which a laundry at full blast is used as the mise-en-scene.

Under the direction of Edward Morrissey, Courtenay Foote is engaged upon a two-reel play by Russell E. Smith

and George Brockett Seitz, the author of "The King's Game." The Reliance is keeping up its distinguishing reputation for producing, in joint association with the authors, meritorious works of fiction.

Among the Mutual personnel who are members of the Photoplay Authors' League, are D. W. Griffith, Russell E. Smith, Jack O'Brien, Edward Dillon, W. Christy Cabanne and Irene Hunt.

A letter recently received from Mr. Gyllstrom of the Morning Press, Santa Barbara, reads:

"The Palace Theatre in this city, which uses the Mutual service exclusively, has as high a class of patrons as you will find in any moving picture theatre in the country. The very best people in Santa Barbara and its fashionable suburb, Montecito, attend regularly. At the close of the show, one sees only neatly dressed, fine appearing people leaving—many of them in their automobiles.

"Santa Barbara entertains a great number of visitors from all over the country, and we take a special pride in taking them to the Palace to see the films of the American Company, which are made right here in our home city. We often hear that "Flying A" pictures, shown in some distant part of the world, make people long to see the real Santa Barbara, and that they come here, lured by the beauties of our own scenery on the screen.

"You see, the Palace holds rather an unique place among Mutual theatres. The Pacific Exchange in Los Angeles is giving us fine service."

The American Company specializes in literary and artistic subjects of a high order. Its most recent release in this line was "The Last Supper," and now it is preparing to produce a two-part drama entitled, "In the Footprints of Mozart." Thomas Ricketts will have the production in charge. He has chosen George Field to impersonate Mozart.

William Garwood will make his first appearance in American production in "Beyond the City." The drama was written by Sydney Ayres and he is also producing it.

Fred Mace has just finished a seven-reel subject entitled, "Bashful Fred." In it he is inimitable as ever—and he beats the record, sustaining the fun throughout the lengthy production.

At the coming Exposition of the Motion Picture Art in New York in June, the Mutual Film Corporation will have one of the model theatres exclusively for the exhibition of its own films. The Mutual will also have a reception booth where its players will entertain.

The Keystone Films have outgrown their quarters. Managing Director Sennett has had a new stage built which, with the old one, now affords more than three hundred square feet of working room. Sets, props and furnishings have been increased proportionately, and the total equipment is sufficient to keep eight or ten companies going. Four new directors have been added to the force, and as many new camera men. Great things are expected from this unique multiple-reel comedy plant.

*The Eavesdropper.*



## Intimate Facts About Photoplay People



Charles E. Ray  
Kay-Bee, Broncho and Domino

Dark Cloud  
Majestic

Jack Richardson  
American

Eagle Eye  
Majestic

Nolan Gane  
Thanouser

**I**N ILLINOIS, nine boys out of every ten are born ambitious. Something in the air seems to inoculate them with the determination to do the extraordinary—and Charles Ray, a native of Jacksonville in that State, appears to have come in for more than his share of this wonder-working vaccine.

When he was a little boy, his parents moved to Peoria—a community which divides itself with equal earnestness between the brewing business and the cause of Child Welfare. There he grew up and was educated. His father wished him to go into business, or take up a profession; but either course was repulsive to young Ray whose imagination was fixed upon the stage from an early age.

He began modestly. He captured a job handing out bills in a theatre-lobby. This, at least, got him over the threshold of his palace of enchantment—and Shakespeare, they say, began his somewhat eminent acquaintance with the drama, by holding carriage-doors at the curb before a London playhouse. Ray was soon admitted to the auditorium, as a page. He carried water to thirsty patrons—and when the lights went out and the curtain rose, he would linger under the gallery to watch his idols of the footlights. He was next promoted to usher, and thence to the box-office. It then became an easy matter to get in on “mobs”—to brandish a spear in Julius Ceasar, or shoulder a musket in Robespierre. Or, he would manage to get a flunky part with a line or two, into which he would put much grandiloquence to make up for brevity.

Mr. Ray was tall, clean cut, and nothing ever flustered him. One day the manager took him into stock. Then he began to do some real acting. It was while he was appearing in repertoire in San Diego that he got the motion picture fever.

With true Illinoian spirit, Mr. Ray looked about him for the biggest man in the West under whom he could place himself in pictures. He applied to Thomas H. Ince. This is his second season with the producing-chief of the New York Motion Picture Corporation.

Mr. Ray has been eminently successful as the youthful leading man of Mr. Ince's big productions, under the Domino, Kay Bee and Broncho brands. He is handsome and winning; a daring horseman, an all-round athlete, and an

actor possessed of fire and imagination. He will be remembered for his fine work in “The Sharpshooter,” “The Black Sheep” and “A Military Judas.”

Dark Cloud, the fearless bare-back rider at the Majestic western studios, is the son of the chieftan who fought Custer in the Black Hills, on that memorable day when only a handful of white men survived the fury of the Indian assault. Since joining the Majestic forces, he has collected a wardrobe which is the envy of every Indian living north of the Rio Grande—and although a graduate of the Carlisle Indian School, he takes great pride in “making up” in his war paint. A polished gentleman in everyday life, Dark Cloud is a great favorite among his fellow players.

It is a decided compliment to the dramatic powers of Jack Richardson of the “Flying A” that, being such a handsome man, he is able to make so convincing a villain. His is a case of histrionic “Dr. Jekyll and Mr. Hyde”—and solicitous mothers of other young men, and preachers by the score, write him imploring letters begging him to stop before the Hyde personality gets the better of him. Mr. Richardson is five feet, eleven inches in his stocking feet and weighs 175 pounds. He has brown hair, blue eyes and a fair complexion.

D. W. Griffith says, “Eagle Eye is the greatest Indian actor.” The amazing thing about this unusual star of the Majestic Company is his versatility. Eagle Eye is equally successful in comedy or serious drama. Mexican parts are second nature to him. And he is a marvelous rider. One of his noted feats is taking leaps of eight or ten feet from the ground to the horse's back. In many films, showing all over the country to-day, he may be seen vaulting across the screen—on and off of horseback, often in mid-air. And thousands daily hold their breath, marvelling at his terrible daring.

Nolan Gane—who created such a sensation in the theatrical world by starring at the age of thirteen—has gone to the Thanouser Company to be one of their juvenile leading men. He played formerly with Orloff, the Russian actor, and later, in the original cast of “The Great Divide.”

*The Historian.*



# STORIES OF THE NEW PHOTOPLAYS



IRECT from the battlefield of Torreón to the New York offices of the Mutual Film Corporation, the battle pictures of the remarkable attack upon Torreón by General Villa aroused great interest upon their arrival. Newspapers and magazines were clamoring for reproductions of scenes caught by the Mutual cameramen and a large staff of photographers was constantly at work preparing the pictures for presentation to the public.

The Mutual Girl had the delightful experience of meeting two men who are especially well known in the newspaper field. Her aunt, Mrs. Knickerbocker, introduced her to Briggs, the cartoonist, and F. P. A., "colyum conductor" of the staff of the New York Tribune. Briggs sketched a caricature of The Mutual Girl during which each stroke of his pen was caught by the cameraman. The Mutual Girl also met Mizzi Hajos who is starring in "Sari." Miss Hajos, with fifty members of her company presented several of the scenes from "Sari" for "Our Mutual Girl."

A program of varied interest will shortly be released in which comedies and photoplays of the "heavier" variety will share honors. Included among the lighter type of plays will be a comedy by Russell E. Smith and a Royal release staged under the direction of that inimitable trio, Burns, Reehms and Stull. A Thanhouser story of the musical world, a two-reel drama of army life by the Broncho players, two Reliance photoplays, one of which is a rip-roaring comedy, an American drama of the western country and the latest reel of "Our Mutual Girl" complete a program calculated to appeal both to the exhibitor of critical taste and an equally discriminating public.

## "OUR MUTUAL GIRL"

In Which Margaret Pays a Visit to the Battleship  
Arkansas

(Reel 14)

Released April 20, 1914.

In Reel 14 of "Our Mutual Girl" Margaret (Norma Phillips) visits the battleship Arkansas with her aunt, Mrs. Knickerbocker (Maym Kelso) and in turn entertains several of the officers of the ship at dinner. The scene of principal interest is, of course, on the battleship and shows the various ways in which Margaret was entertained while on board the ship.

Through the special permission of Josephus Daniels, Secretary of the Navy, Margaret and her aunt were shown over the big fighting craft from top to bottom. Arriving in a navy launch with two sailors as escort Margaret went on board the Arkansas as she lay anchored off the New York Navy Yard. She was greeted as she arrived by the deck officers.

For the special edification of "Our Mutual Girl" there was a rapid fire five-inch gun drill, a special wig-wag signal drill, a special semaphore signal drill, a turning out and drill of the prize turret crew of the navy, holders of the world's record for twelve inch guns. Margaret inspected the galley and saw the crew receive their rations, met and made friends with a goat and a parrot, the ship's mascots, and listened to the band play on the after deck while the sailors turkey-trotted. Margaret also danced with several of the officers with whom she took luncheon and tea.

In compliment to the officers for their courtesy shown to her niece, Mrs. Knickerbocker asked them to a dinner at her home. Margaret presided at the dinner and spent a happy evening in entertaining those who duties allowed them to accept the invitation.

## THE WIDOW'S INVESTMENT

A Two-part American Romance of the Oil Fields

April 20, 1914

### CAST

Eben Green .....	Sydney Ayres
President Waldo .....	Harry Von Meter
Henry Morgan .....	Jack Richardson
Driller Stubbs .....	Jacques Jaccard
Broker Anthony .....	Perry Banks
Marjorie Stubbs .....	Vivian Rich
Kate Waldo .....	Caroline Cooke
Widow Green .....	Louise Lester
Rose Morgan, Morgan's wife .....	Charlotte Burton
Mrs. Stubbs .....	Edith Borella

James Waldo and Henry Morgan, two get-rich-quick financiers of the Wallingford type, decide to form a fake oil company. They leave the East and settle at Santa Maria, California. President Waldo has a daughter Kate, who, at heart, is an adventuress. Waldo takes her along with him in order that she may ensnare Morgan and keep him to his agreement. Morgan takes his wife, Rose, with him but she holds aloof from him because of his attentions to other women.

Widow Green of Santa Maria invests her husband's insurance money in the fake oil company and soon after her son Eben goes to work on Waldo's oil drills. He falls in love with Marjorie, daughter of Stubbs, the head driller.

Stubbs strikes oil, but for a money consideration agrees with Waldo to keep the fact from the other shareholders so that the stock may be bought in cheaply from the shareholders who, ignorant of the strike, will sell for the amount of the assessment Waldo says must be made. Eben learns of the strike and by a ruse buys the assessment and gets control of the company.

Eben marries Marjorie, Henry Morgan and his wife are reconciled and Waldo decides that honesty is the best policy.

## MUTUAL WEEKLY, No. 69

Released Week of April 20.

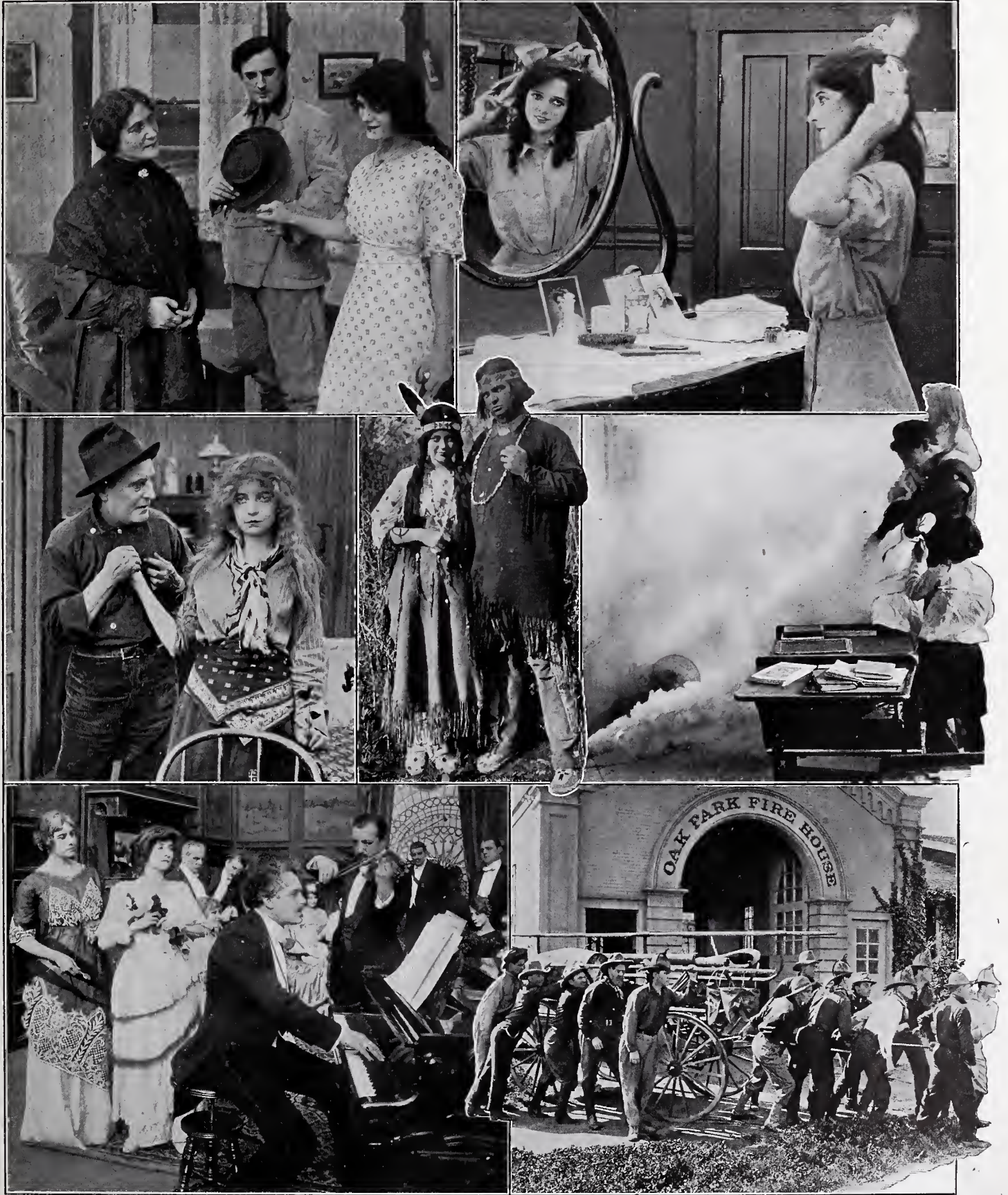
The latest number of the Mutual Weekly contains views of the floods sweeping New York State, the unveiling of a monument to Verdi at San Francisco by school boys, of Caillaux, the French Secretary of State whose wife shot Calmette, the editor of the Paris Figaro, of Champ Clark and Oscar Underwood who led the opposition in the House to President Wilson's Canal policy, and of target practice in the Pacific ocean by U. S. revenue cutters.

In Europe, Mutual cameramen filmed the hospital for sailors on board the "Sainte Jehanne," which was launched recently, the funeral procession of Carlos Morales, former head of the Dominican republic, the annual cross-country run at Juvisy, France, a curious automobile race at Orleans, France, a powerful new motor, the invention of L. Hamm, a French engineer; the wild boar park maintained by the Kaiser in Hanover and the meeting of an enormous crowd

(Continued Overleaf)



Scenes from the Newest Photoplays on the Screen



Louise Lester, Sydney Ayres and Vivian Rich  
*"The Widow's Investment"*—American  
 T. Haverly and Lillian Gish  
*"The Hunchback"*—Majestic  
 Nan Barnard, Maude Fealy, Frank Farrington and Dave Thompson  
*"The Musician's Daughter"*—Thanouser

Marguerite Loveridge and Ired Mace  
*"Some Bull's Daughter"*—Apollo

Miriam Cooper in  
*"A Diamond in the Rough"*—Majestic  
*"David Gray's Estate"*  
 American  
*"David Gray's Estate"*  
 American







Scenes from the Newest Photoplays on the Screen



Henry Walthall, Dorothy Gish, Earle Foxe and Ralph Lewis  
"The Old Man"—Reliance  
Isabel Daintry and Robert Burns  
"Collecting the Rent"—Royal  
Jack Richardson in "The Widow's Investment"—American

Eugene Palette and Edna Mae Wilson  
"A Diamond in the Rough"—Majestic  
"It Came By Freight!"  
Royal  
Maude Fealy in "The Musician's Daughter"—Thanhouser



## STORIES OF THE NEW PHOTOPLAYS

tinker, but because of his deformity has no friends. The deepness of his affection for his children is shown when he spends the money he had saved for board to replace a doll which a little girl has broken and is evicted by his landlord.

Traveling to a western mining town he finds friends in a miner and his little daughter. The miner dies and the Hunchback promises to care for the girl.

As she grows to womanhood the Hunchback loves his ward in more than a fatherly way but finds that it is not returned. Instead she loves a young prospector. The Hunchback determines to kill the young man but weakens. Later, when the prospector is in deadly danger there is portrayed a powerful struggle between the Hunchback's better nature and his jealousy. He can save his youthful rival's life, but decides to let him die. He recalls the promise he made to the girl's father to care for her and his better nature conquers. The Hunchback saves the life that means so much to his ward.

### THE BROKEN BOTTLE

A Reliance Photoplay In Which Chance Plays an Important Role

May 6, 1914

May Ford hands her father a morning newspaper in which he reads that the cashier of a bank has absconded. Fearing for his deposits he joins the line of those waiting to withdraw their money. In the line are two thieves who think that there is a possibility of robbing some of the depositors in the run on the bank.

Ford, in a hurry to reach his office, gives his money to May to take home. He is set upon by the two thieves and taken to a shack where he is searched. Finding no money the thieves surmise that May has it and binding Ford and leaving him in the custody of one of their woman partners in crime they start for Ford's home.

May has hidden the money in the desk and when the thieves call she is suspicious and tries to keep them out. They force their way into the house and May runs into an inner room, hides the money under the carpet and barricades the door.

In the meantime, the woman guarding Ford has been drinking heavily from a bottle. She falls into a stupor, drops the bottle which breaks and Ford manages to reach a piece of the glass and with it he cuts his bonds. Ford notifies the police and they arrive at his home in time to save May from the thieves. Ford, realizing that the bank is safer than his home, again deposits the money, thereby restoring the confidence of the other depositors and putting an end to the run.

### THE DEPUTY SHERIFF'S STAR

A Two Reel Drama Showing the Folly of Youth's Conceit

By Walter Archer Frost

May 9, 1914

#### CAST

The Deputy Sheriff ..... Arthur Mackley  
Young Jim ..... Robert Harron

Youth pretty much prefers to go it alone, but, in difficulty, is often glad to have age and experience at hand to help as is shown in this Western drama.

Young Jim defeats Dan Holton at the election for sheriff

of Wolf County after Dan has held the office for many years and starts out alone to capture three bandits who have robbed a stage of \$20,000. Old Dan offers to go along as Deputy, but Young Jim, in his self-confidence, rejects the offer.

Dan is somewhat disgruntled at the reception of his offer but is worried over Young Jim. Mary Snively, to whom Young Jim is engaged, goes to Dan and asks him to go in search of the young sheriff. Old Dan, however, says he can do nothing as he is not a deputy. He goes back to his cabin to think things over and an hour later a masked man rides down a defile following the trail of four men.

In the meantime, Young Jim has been captured by the bandits he followed and is lying bound hand and foot by their fire. Suddenly, the order "Hands Up!" is heard. Slow in obeying, the outlaws finally yield. The masked man tells Young Jim to give him his star and make him his deputy, but Jim, fearing the newcomer is also a bandit, refuses. The masked rider whispers in his ear and as Jim's hands are freed he hands him his star. The rider tears off his mask and discloses to the bandits the familiar features of Old Dan.

Dan and Jim take the prisoners to town, and meeting Mary tells of his rescue. Mary throws her arms around Dan's neck in thankfulness and Jim tells him he is appointed his perpetual deputy and that he is to keep the star.

### THE STILETTO

A Two Reel Reliance Drama Based on the Vendetta

By Frank E. Woods

April 18, 1914

#### CAST

The Young Englishman ..... Courtenay Foote  
Angeleno ..... Donald Crisp  
Batteo ..... Dark Cloud

Through his interference in the plans of Angeleno and Batteo to kill Barnato, a farmer, the young Englishman finds himself the object of a vendetta and his narrow escapes from the attacks of his enemy and his final disposal of his foe furnish a series of thrills which maintain a constant interest in this typical Reliance production.

The young Englishman, while asleep in the woods, overhears the discussion between Angeleno and Batteo relative to the killing of Barnato. He follows them and arrives in time to save Barnato but kills Batteo in so doing. Barnato then tells him that Angeleno, who escapes, will have his vengeance for the slaying of his comrade. The young Englishman, however, treats the vendetta as a joke and returns to his room to write of the adventure to his sweetheart.

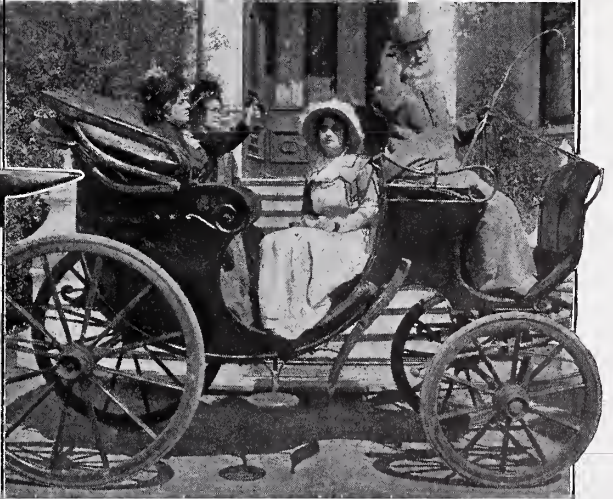
The next day he is shot at while in his room and some time later, while out for a walk, narrowly escapes death under a huge rock rolled down upon him by Angeleno. He then realizes that his life is truly in danger and he writes of his position to the girl he loves.

The next night the young Englishman discovers someone hiding behind the curtains of his window, a bulge showing the form of his assailant. A hand holding a stiletto reaches out to stab him but as the young man moves out of reach it is withdrawn. The young Englishman, using the utmost caution reaches his revolver and fires at the bulge in the curtain and the curtain shows that behind it a body has fallen to the floor. The young Englishman then sits down and writes to his sweetheart that his danger from the vendetta is over.

(Continued Overleaf)



Scenes from the Newest Photoplays on the Screen



Eugene Palette, Miriam Cooper and Edna Mae Wilson  
*"A Diamond in the Rough"*—Majestic

Harrington Reynolds, Leona Hutton, Gertrude Short and Fannie Midgley  
*"Thieves"*—Domino

Winifred Greenwood and Jack Richardson  
*"The Widow's Investment"*—American  
 Boyd Marshall, Maude Fealy and Dave Thompson  
*"The Musician's Daughter"*—Thanouser

Edna Mae Wilson and F. Turner  
*"The Hunchback"*—Majestic  
 Sydney Ayres  
*"David Gray's Estate"*—American

Lila Chester, Maude Fealy and Arthur Bower  
*"The Musician's Daughter"*—Thanouser  
 Margarita Fischer  
*"Mlle. La Mode"*—Beauty



# STORIES OF THE NEW PHOTOPLAYS

## COLLECTING THE RENT

A Royal Comedy With a Laugh In Every Foot of Film

By Burns, Reehm and Stull.

April 18, 1914

### CAST

Tom Drake.....	Walter H. Stull
Bill Rough.....	Robert Burns
Collector .....	Jack Peters
Janitor .....	James Harris
Milo .....	Walter Kendig
Stenographer .....	Maxine Brown
Nancy Jackson .....	Isabel Daintry
Miss Prim.....	Louise Ducey

Nancy Jackson, a spinster of mature years, has a pronounced aversion to paying her rent. Tom Drake, real estate agent for the flat in which she lives, tries one collector after another in an effort to get her to pay up but without success. A collector, experienced in handling such hard cases, returns to the office badly battered up and without the money he has been sent out to get. Drake next sends out his stenographer, but she also fails in her mission.

Determined to get the money at all hazards, Drake next goes out to visit Nancy himself. He meets with an experience similar to those of his employees. Driven to desperation and determined now to get the money, Drake employs a prize-fighter. The latter returns in short order with a black eye and a badly bruised countenance.

Finally, there walks into Drake's office a nice, sweet little chap with a cerise necktie, a handkerchief up his sleeve and a wrist watch. Daintily he trips across the floor and applies for a position as collector, "if you please, sir." Drake, with his head in his hands, engages him on the spot without looking up. The young man is sent around and smilingly returns in a few moments with the money. Just how Milo collected the money from the sullen old spinster makes a good comedy in itself.

## THE MUSICIAN'S DAUGHTER

A Thanouser Drama Full of Pathos and Deep Heart Interest

By Maude Fealy

April 14, 1914

### CAST

Jack .....	Dave Thompson
Mrs. Van.....	Nan Barnard
May, aged four.....	Helen Badgley
May, grown up.....	Maude Fealy

The incompatibility of a true artist and a social butterfly lead to complications which result in sorrow and death and to situations which fill this photoplay with heart throbs from start to finish. After years of unhappiness for all concerned a mere stroke of fortune brings to a happy close a story of mistakes and their resultant heart-aches.

A wealthy violinist falls in love with a society girl. Seven years after their marriage a daughter is born and at the age of four she is an apt pupil in her father's art. The wife refuses to accompany the violinist on a tour and during his absence runs away with a banker, taking her daughter with her. Broken-hearted, the violinist goes to America to search for his wife and child. He fails to find them, loses interest in his playing, and years later starts a small music store.

His wife, cruelly treated by the banker, realizes her mistake and dies broken-hearted, leaving her child in the banker's care. The banker, having lost heavily in the stock market, marries a rich widow. He continues to lose and

dies suddenly as the result of worry. His widow insists that the girl marry a wealthy roue, but she falls in love with a young man whom she met while playing at a school musicale. As the banker's widow insists she marry the roue she decides to sell her violins and leave. She takes them to the store kept by her father and he recognizes one which he gave to her when a child. Identification follows, the girl marries the man she loves and father and daughter are once more together after years of separation.

## ONE HOUR OF YOUTH

A Thanouser Story of the Granting of an Old Man's Wish

By Lloyd F. Lonergan

April 12, 1914

### CAST

Jack.....	Sydney Bracy
Ben, his servant.....	N. S. Woods
Myriah, a magician.....	James Ayres
Doctor.....	Edward Walton
Policeman.....	Al Wirth
Phil } Human Polar Bears	William Noel
Bill }	Ed. Brady

Jack, as he tottered through the streets of his little home town, was pointed out as "the oldest inhabitant." Sometimes he was pleased at this but often he regretted his age and longed to be young again.

By good fortune he attracted the attention of Myriah, a magician, who found a way to satisfy this wish. Through a magical drink Jack became young again for an hour. In that time he played in the snow and even went swimming in water filled with floating ice.

Everything that he did was real, but in the short space of sixty minutes his time was up and he was once more a feeble, helpless old man, noted among his townsmen only for his great age.

## HIS PUNISHMENT

A Majestic Story of Factory Life

April 14, 1914

### CAST

O'Hara.....	Howard Davis
Cathleen.....	Jessalyn Von Trump
Connell.....	R. Cummings
Nancy.....	Florence Crawford
Farley.....	Ernest Jay

As day by day, under the strain of factory work, the roses fade from his daughter's cheeks, O'Hara longs to free her from the life of drudgery.

The workmen in the factory strike, demanding the installation of safety devices. O'Hara is chosen to represent them at the conferences with the superintendent. The factory owner does not wish to undergo the expense of installing safety devices and tells the foreman to bribe the workers' representative.

"Enough to send Cathleen to school," was the price the temptor offered. Fifteen minutes after O'Hara left for the conference to sign away the rights of those who trusted him, a messenger followed to tell him of an accident to Cathleen. Realizing this would affect his decision the foreman delayed the messenger until, in behalf of the workmen, O'Hara had signed the agreement to do without safety devices.

At his daughter's bedside, as the foreman tendered to him the price of the betrayal, O'Hara realizes at last the price he has paid.



## Billie West

### Majestic

ONE of the younger stars, who has recently risen rapidly in pictures, is Billie West of the Majestic. She is a slender, dark-haired girl, of a distinguished type of beauty—erect of carriage, and quick as an arrow. In her face, a spirit of daring, rare, good humor and boyish frankness, blend most charmingly. She has exceptional personal magnetism.

Miss West made her debut on the screen with the Pathé Freres. She went next to the Vitagraph Company, and thence to the American. In "Flying A" subjects she did excellent work. But it is during the last six months, under the directorship of John O'Brien of the Majestic studios, that her brilliancy and versatility have really been brought into full play.

The first Majestic drama in which she starred was "The Love of Conchita." Her portrayal of the beautiful, petulant Spanish girl—whose love proved fatal for one man, and drove two others to life-and-death risks for her sake—was a magical piece of acting. Miss West has natural dash and fascination of the Carmen type. Even this most fantastic and highly-colored of romances was vividly credible with her in the title-role.

After "Conchita," audiences began to demand "little Billie West"—for Miss West is very slight, weighing only about a hundred and fifteen pounds. The Majestic proceeded to try her out in a great variety of character parts. She proved just the type for a new series which the company was ambitious to produce. These were plays of boarding-school life, involving always some strong, emotional interest. Miss West played the dare-devil ring-leader—the girl who is adored by her school friends—the big-hearted, unprejudiced girl, who befriends the unfortunates in the school and helps them through very real troubles.

Her impersonations were wonderfully successful. Blending sympathy with youthful roguishness—passing quickly from shadow to sunshine, a typical, moody, young creature in her teens—Miss West fulfilled the promise of the boarding-school playlets. "The Ward of the Senior Class" and "The Sorority Initiation" are records of some of her best work.

Then—as though they could not experiment with her enough—the Majestic cast the young star for leads in dramatic "crook" plays. Nothing could have been more in contrast with what she had just been doing. But she turned from the lightsome ingenue parts to such intense acting as was demanded by "At the Psychological Moment" and "The Thief and the Book." Photoplaygoers all over the country gasped at the transformation of the simple, girlish actress into a woman of passionate feeling and nature graps upon pure drama.

If serious acting is so admirably in her line, Miss West is no less a success in comedy. "The Orange Bandit" and "An Intercepted Getaway" show what she can do in humorous vein. In both these comedy sketches she is bewitching.

The first secret of success in the movies is adaptability.



Miss West is barely twenty-one, but she has proved already that she can do anything—whatever role she appears in, she never fails to captivate. And the secret of this lies in the fact that she is completely unspoiled and natural.

In the most intense situations, she is utterly removed from the melodramatic. In "At the Psychological Moment," she played the girl-wife of a criminal, who was arrested and sent to prison. The district attorney takes her to his own home to place her in the care of his mother. While he goes indoors to prepare his mother, Miss West stays on the porch. She stands there alone—so quietly and simply—but with such a world of sorrow, suspense, questioning, in her sweet, dark eyes. The audience seems to hear her heart beat. Everyone is intensely conscious that she faces a crisis in her life.

Not only is Miss West an accomplished actress—she especially revels in daring feats. She likes to call herself "The Stunt Girl of the Majestic." Recently, Director O'Brien staged a scene in which the principals were knife-throwers. The film opened with an exhibition of the knife-throwing—and when the second scene flashed upon the screen, one saw the gleaming blades quivering about the slender figure of a handsome dark girl. Billie West wished to have the scene taken with the knives actually being aimed straight at her. But the director had too much consideration for his leading woman to permit her to take such a risk.

In the same play, she dropped twenty feet from a bridge. Very few men would dare attempt such a thing. But Miss West is fearless. It would be difficult to find her match for daring among the studios of the West. *The Biographer.*



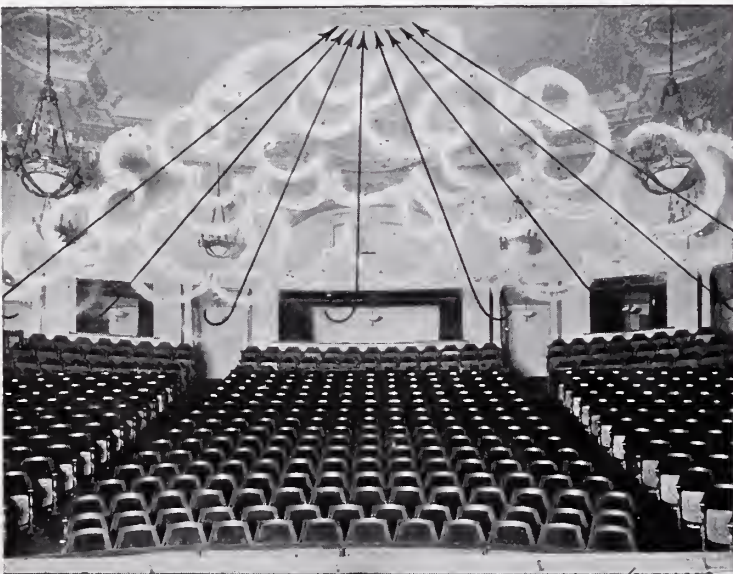
## The Practical Side of Pictures



AN English inventor is about to put on the market a preparation which has for its object the lengthening of the life of films. The emulsion when applied to a film after it has had eight or ten weeks of constant wear is said to make it equal to new. The ingredients of the emulsion are, of course, a secret known only to the inventor. Scratches on the film can be filled in quite easily, provided they do not reach the base of the film. Perforation also can be renewed. A test was recently made of the emulsion. The film was given a "brick bath" and badly scratched up but after being coated with the emulsion projection disclosed that the film was uninjured and for all practical purposes as good as new. The cost of so treating films works out at about a cent a foot.

Through the courtesy of the Keystone Company, "The Chicken Chaser" and "His Favorite Pastime" were projected at the Kismet Temple of the Mystic Shrine on Herkimer Street, Brooklyn, at a special entertainment given recently. A Power's Cameragraph No. 6A Motion Picture Projecting Machine was used in getting the Keystone comedies "across."

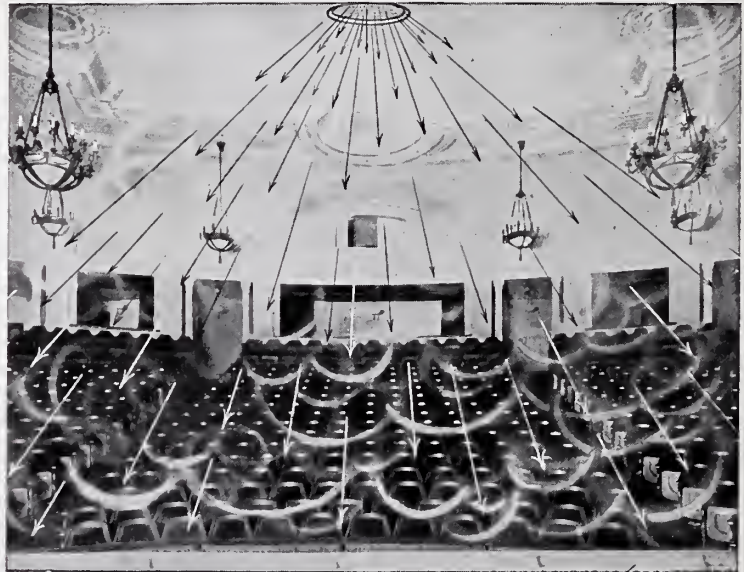
The Strand Theatre at Broadway and Forty-seventh Street, New York City, has installed the Automatic Ticket Selling and Cash Register in its box offices. The manufacturers of the register claim for it that it serves as an accurate and trustworthy check on box-office receipts. The register is used in issuing, counting, registering and safeguarding the interests of both the patron and house manager.



Old fashioned exhaust fan system. Useless circulation upper part only, by old method. Hot stuffy atmosphere.

Power's 6A's have been installed recently in the New Rochelle High School at New Rochelle, N. Y., the State Homeopathic Hospital at Middletown, N. Y., and at the Grand Central Palace, where the projection machine will be used from April 4th to 11th by the National Efficiency Exposition and Conference to demonstrate methods of efficiency.

The Ernemann "Imperator" projector, 1914 model, is being marketed through the Ernemann Photo-Kino Works, 114 Fifth Avenue, New York. It is claimed for the projector, which is of German manufacture, that it gives perfect registration of the image and absolutely flickerless projection. The movement is entirely en-



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closed in a dust-proof metal casing. The machine is equipped with a maltese cross or star wheel which is constantly in an oil bath. A safety device well worth the prospective purchaser's attention is the hinged door on the head, which must be closed before the machine can be operated. The film passes in a straight line through the mechanism into the lower magazine. The magazines are lined with asbestos and are made to hold two thousand feet of film. The condenser is triple, the lamp house doublewalled and lined with asbestos and the optical axis is constant. The working of the machine can be observed at all times through a glass window in the head piece.

If the claims of a French inventor be credited it would seem that at last the synchronous photographing and actual filming of the voices of motion picture players on the same film has been accomplished. It has long been known to scientists that sound waves can be made to trace visible waves of varying contour on a moving sensitive film to which microphones have been electrically connected. A special film, double the width of the ordinary film, is used for the work. The left half of the film, after the voice and photographic records of the action have been registered, is designed to bear a series of pictures while the right half of the double film contains tiny depressions similar to those on a phonograph record. The one film thus serves as a phonograph record at the same time it answers all the purposes of an ordinary motion-picture reel.

*The Operator.*



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John Francis Skerrett

John Francis Skerrett was the guest of honor at a surprise testimonial dinner given him on April 1, at Louis Mouquin's restaurant by his friends and associates. Seventy-five guests assembled to celebrate Mr. Skerrett's first anniversary as General Manager of the Nicholas Power Company. The gathering was a representative one, and comprised all the best-known figures in the motion-picture world. Mr. Skerrett was for many years the chief of the New York Municipal Bureau of Electricity.

Mr. Skerrett was completely surprised when he walked into the great dining hall, led by "Captain" A. J. Lang, sometimes known as "Export" Lang.

Archie Gunn told several English stories, Frank and James Saullo played the "Cameragraph Rag," especially composed for the occasion, while Templar Saxe sang a ballad and gave an imitation of Auna Held.

Among those present were Edward Earl, President of the Nassau Bank; Steven de Caesznak, Louis C. Mouquin, W. C. Smith, L. W. Atwater, S. Wylie, Wm. Barry, Wm. Johnston, Philip Mindil, Templar Saxe, Archie Gunn, Theodore Uhlemann, F. Lowenstein, J. Ornstein, E. E. de Hart, Hector McKinnon, and Jacob Stiefel.

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Wheeling, W. Va.	Mutual Film Corporation.	Rooms 4 & 5 Register Bldg.
Wilkesbarre, Pa.	Western F. Corp'n of Pa.	61 S. Pennsylvania Ave.
Winnipeg, Manitoba.	M. F. C. of Canada, Ltd.	412 Ferry St.

Other Exchanges Using the Mutual Program  
 Pittsburg, Pa. Pittsburg Photoplay Co. McDermott Ave.

## Special Productions

NEW MAJESTIC	Sapho
With FLORENCE ROBERTS	In Six Reels
THANHOUSER	Moths
With MAUDE FEALY	In Four Reels
THANHOUSER	Robin Hood
With GERDA HOLMES	In Four Reels
THANHOUSER	A Legend of Provence
With MAUDE FEALY	In Four Reels
KAY-BEE	The Battle of Gettysburg
	In Five Reels
KEYSTONE	Zu, Zu, The Bandleader
	In Two Reels
THANHOUSER	Frou-Frou
With MAUDE FEALY	In Four Reels
MAJESTIC	Ruy Blas
R & M.	The Great Leap
THANHOUSER	Joseph in the Land of Egypt
R & M.	The Gangsters of New York
MUTUAL SPEC.	Seeing South America with Roosevelt
MUTUAL SPECIAL	Mexican War Pictures
R & M.	The Battle of the Sexes
THANHOUSER	Cardinal Richelieu's Ward
MAJESTIC	Imar the Servitor

# Mutual Program

(Week of April 20th to April 26, Inc.)

Monday, April 20th,

AMERICAN.....The Widow's Investment  
 (2 Reel Drama)  
 RELIANCE.....Mutual Girl No. 14  
 KEYSTONE.....Twenty Minutes of Love

Tuesday, April 21st

THANHOUSER.....The Strike  
 (2 Reel Drama)  
 MAJESTIC.....An Unredeemed Pledge  
 (Drama)  
 BEAUTY.....The Man Who Came Back

Wednesday, April 22nd

BRONCHO.....The Silent Witness  
 (2 Reel Drama)  
 AMERICAN.....David Gray's Estate  
 (Drama)  
 KOMIC.....Nearly a Burglar's Bride  
 (Comedy)

Thursday, April 23rd

DOMINO.....A Common Mistake  
 (2 Reel Drama)  
 KEYSTONE.....Not Yet Announced  
 MUTUAL WEEKLY.....No. 69

Friday, April 24th

KAY-BEE.....The Rightful Heir  
 (2 Reel Drama)  
 PRINCESS.....His Reward  
 (Drama)  
 THANHOUSER.....When Algy Froze Up  
 (Comedy)

Saturday, April 25th

RELIANCE.....The Return of Cal. Clauson  
 (2 Reel Drama)  
 KEYSTONE.....Not Yet Announced  
 ROYAL.....Two Hungry Tramps and the Tale of a Cat  
 (Split Reel)

Sunday, April 26th

MAJESTIC.....A Diamond in the Rough  
 (2 Reel Drama)  
 APOLLO.....Apollo Fred Becomes a Homeseeker  
 (Comedy)  
 THANHOUSER.....The Strategy of Conductor 786

## MUTUAL WEEKLY No. 69

**A HOSPITAL FOR SAILORS**—S. S. "Sainte Jehanne" a floating relief station for French Navy is launched.

**FLOODS SWEEP NEW YORK STATE**—All northern valleys feel effects of Spring freshets.

**A PRESIDENT DIES IN PARIS**—Carlos Morales, former head of the Dominican Republic, is buried in France.

**THOUSANDS IN CROSS-COUNTRY RUN**—Annual event brings out many contestants at Juvisy, France.

**THEY FOUGHT FREE TOLLS**—Champ Clark and Oscar Underwood, who led the opposition to the President's Panama Canal policy.

**UNIQUE AUTOMOBILE RACES**—Machines perform curious antics at Orleans, France.

**TARGET PRACTICE ON THE PACIFIC**—Revenue cutters in annual contest off Washington coast.

**SAVING AN ENGLISH STEAMER**—Salvage crew at Cardiff floats a sunken craft.

**A NEW MOTOR**—L. Hamm, a French engineer, produces engine using solidified oil products.

**WHERE THE KAISER SHOOT**—Wild boar park maintained by royalty in Hanover.

**LONDON LABOR LEADERS PROTEST**—Enormous crowd voices dissatisfaction at banishment of South African colleagues.

**VERDI MONUMENT UNVEILED**—San Francisco Italian colony presents statue to city.

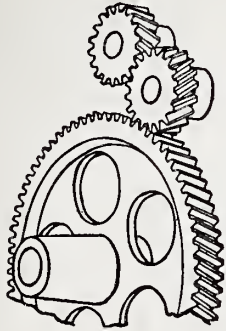
**BOY SCOUTS COMPLETE WORLD TOUR**—Globe-circling youths land in San Francisco after 25-000-mile journey.

**CAMPANILE CORNERSTONE IS LAID**—Work starts on splendid structure at Berkeley for University of California building.

**CAILLAUX**—French Secretary of Finance (in front seat), whose wife recently killed Figaro Editor, Calmette.



# Steel Gears vs. Die Cast



Die Cast Gears Cost A Small Part of what Steel Gears do, because Die Cast Gears are made by pressing molten metal, consisting of Lead, Zinc, etc., into steel dies. The cold steel chills and hardens a thin skin on the surface, which soon wears through.

Die Cast Gears often last about a year (to live out the Guarantee) then the replacing of such low cost parts becomes **A TREMENDOUS SOURCE OF PROFIT** to the Manufacturer, but we have not used them, because **WE** knew they would not give good service.

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Write for Particulars.

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572 W. Randolph Street, Chicago, Ill.

## Business Booster No. 4

It is always well to send all teachers in the schools any circulars advertising your theatre. Any contest in which you can interest the children is always good business.

Why not throw on the screen, during certain performances, twenty-five photographs of the stars of various companies with the names hidden and give a prize to the patron who can give the names most correctly?

It will add interest to your theatre and costs but little.

We have slides of all stars as well as feature slides.

SEND FOR OUR CATALOGUE

## Manhattan Slide Co.

23 East 26th St.  
New York City.

## DO YOU

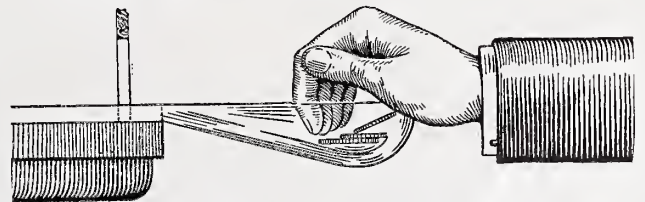
Belong in the "I DON'T CARE CLASS"? OR—are you in the class with progressive Managers who have as their business Motto—"THE PUBLIC BE PLEASED"? These WISE MANAGERS are adopting

## THE Quick - Change Board

That simple, inexpensive device which does away with all annoyance, inconvenience and delay in obtaining change at the ticket window.

Made of the finest, strongest glass, that will last as long as your Theatre stands. Handsome in appearance, making your ticket window more attractive and useful.

Three cups which make it possible to serve three persons at one time. Your patrons get ALL of their change by one movement of the hand and avoid the difficulty of picking coins from flat surface.



Prevents mistakes in change making that confusion always causes.

Calls a halt on losses due to impatient persons leaving the line for other places.

The "QUICK CHANGE BOARD" is a money maker and pays for itself a HUNDRED TIMES OVER.

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Dealers and Exchanges: Write for terms that make this the best proposition on the market.

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109 Liberty Street

New York.



# Mutual Releases

**MONDAY** — American, Keystone, Reliance.

**TUESDAY** — Beauty, Thanouser, Majestic.

**WEDNESDAY** — American, Broncho, Komic.

**THURSDAY** — Domino, Keystone, Mutual Weekly.

**FRIDAY** — Kay Bee, Princess, American.

**SATURDAY** — Keystone, Reliance, Royal.

**SUNDAY** — Apollo, Majestic, Thanouser.

## American

- Feb. 26—No release
- Feb. 28—The Carbon Copy
- Mar. 2—The Crucible
- Mar. 5—The Pursuer Pursued
- Mar. 7—Child of the Desert
- Mar. 9—The Call of the Traumeri (3)
- Mar. 13—A Story of Little Italy
- Mar. 16—A Modern Free Lance (2)
- Mar. 18—The Coming of the Padres
- Mar. 23—The Turning Point
- Mar. 25—The Decree of Justice
- Mar. 30—The Town of Nazareth (2)
- Apr. 1—The Certainty of Man
- Apr. 6—Like Father, Like Son (2)
- Apr. 8—A Happy Coercion
- Apr. 10—The Second Clue
- Apr. 13—The Last Supper (2)
- Apr. 15—The Independence of Susan Western

## Apollo

- Feb. 1—The Great Pasadena Rose Tournament
- Feb. 8—One-Round O'Brien in the Ring Again
- Feb. 15—The Black Hand Conspiracy
- Feb. 22—Up In the Air Over Sadie
- Mar. 1—Village School Days
- Mar. 8—Rafferty's Raffle
- Mar. 15—Dad's Terrible Match
- Mar. 22—A Parcel Post Auto
- Mar. 29—The Battle of Chili and Bean
- Apr. 5—Apollo Fred Sees the Point
- Apr. 12—Some Bull's Daughter
- Apr. 19—Up and Down

## Beauty

- Feb. 18—The Sacrifice
- Feb. 25—The Professor's Awakening
- Mar. 4—Italian Love
- Mar. 11—Closed At Ten
- Mar. 16—The Girl Who Dared
- Mar. 24—The Peacock Feather Fan
- Mar. 31—Sweet Land of Liberty
- Apr. 7—Retribution
- Apr. 14—Mille. La Mode

## Broncho

- Feb. 4—A New England Idyl (2)
- Feb. 11—Romance of the Sea (2)
- Feb. 18—Yellow Flame (2)
- Feb. 25—Repaid (2)
- Mar. 4—Mario (2)
- Mar. 11—The Barrier Royal (2)
- Mar. 18—Adventures of Shorty
- Mar. 25—The Relic (2)
- Apr. 1—Wolves of the Underworld (2)
- Apr. 8—Shorty's Sacrifice (2)
- Apr. 15—Captain Junior (2)

## Domino

- Feb. 5—O Mimi San (2)
- Feb. 12—The Mystery Lady (2)
- Feb. 19—The Play's the Thing (2)
- Feb. 26—The Courtship of O San
- Mar. 5—Wearing of the Green (2)
- Mar. 12—The Silent Messenger (2)
- Mar. 19—The Bells of Austi (2)
- Mar. 26—In the Days of the Padres (2)
- Apr. 2—Freckles (2)
- Apr. 9—The Colonel's Orderly (2)
- Apr. 16—Thieves (2)

## Kay-Bee

- Jan. 23—Kentucky Romance
- Jan. 27—Her Brother's Sake
- Jan. 30—Divorce (2)
- Feb. 6—The Secret Lode
- Feb. 10—The Colonel's Adopted Daughter
- Feb. 13—The Arrowmaker's Daughter
- Feb. 17—No release
- Feb. 20—The Raiders (2)
- Feb. 27—North of 53° (2)
- Mar. 6—The Path of Genius (2)
- Mar. 12—Desert Gold (2)
- Mar. 20—The Trap (2)
- Mar. 27—The Gringo (2)
- Apr. 3—The Squire's Son (2)
- Apr. 10—The Geisha (2)
- Apr. 17—Love vs. Duty (2)

## Keystone

- Feb. 7—Kid Autoraces at Venice Olives and Their Oil (Split reel)
- Feb. 9—Mabel's Strange Predicament
- Feb. 12—A Robust Romeo
- Feb. 16—Baffles, Gentleman Burglar (2)
- Feb. 19—A Thief Catcher
- Feb. 21—Love and Gasoline
- Feb. 23—Twixt Love and Fire
- Feb. 26—Little Billie's City Cousin
- Feb. 28—Between Showers
- Mar. 2—A Film Johnnie
- Mar. 9—Tango Tangles
- Mar. 14—How Villains Are Made (2)
- Mar. 16—His Favorite Pastime
- Mar. 19—A Rural Demon
- Mar. 21—The Race
- Mar. 23—Across the Hall
- Mar. 26—Cruel Cruel Love
- Mar. 28—Barnyard Flirtation
- Mar. 30—A Backyard Theater
- Apr. 2—Chicken Chaser
- Apr. 4—The Star Boarder
- Apr. 6—Mack At It Again
- Apr. 9—Fatal High C
- Apr. 11—The Passing of Izzy
- Apr. 13—A Bathing Beauty
- Apr. 16—No Release
- Apr. 18—Mabel at the Wheel (2)

## Komic

- Jan. 29—The Physical Culture Bug The Scheme That Failed
- Feb. 5—My Wife's Away—The Sleepy Head (Split Reel)
- Feb. 12—That Spring Lock The Plumber and Percy (Split Reel)
- Feb. 19—A Birthday Present Getting a Suit Pressed (Split Reel)
- Mar. 5—The Imposter
- Mar. 12—The Yegg and the Eggs
- Mar. 14—The Moonshiner's Daughter
- Mar. 18—He Who Laughs Last Snowball Pats
- Mar. 25—After Her Dough
- Apr. 1—Victims of Speed and the Vanderbilt Cup Race
- Apr. 8—The Fatal Dress Suit
- Apr. 15—Right Dope

## Majestic

- Feb. 7—No release
- Feb. 8—A Turn of the Cards
- Feb. 10—Just a Song at Twilight
- Feb. 14—Fate's Decree
- Feb. 15—The Orange Bandit
- Feb. 17—The Clerk
- Feb. 21—The Higher Law
- Feb. 22—The Reform Candidate (3)
- Feb. 24—No release
- Feb. 28—The Rival Barbers
- Mar. 1—No release
- Mar. 3—The Glory of Whitney Durkel
- Mar. 7—The Rector's Story
- Mar. 8—The Stronger Hand (2)
- Mar. 10—His First Love
- Mar. 15—His Little Pal
- Mar. 17—The Woman Without a Soul
- Mar. 22—Atonement (2)
- Mar. 24—They Who Dig Pits
- Mar. 29—The Surgeon's Experiment
- Mar. 31—In the Spider's Web
- Apr. 3—The Warning Cry
- Apr. 5—Texas Bill's Last Ride (2)
- Apr. 7—An Intercepted Getaway
- Apr. 12—The Hunchback (2)
- Apr. 14—His Punishment
- Apr. 19—The Tie That Binds (2)

## Mutual Weekly

- |                |                |
|----------------|----------------|
| Dec. 17—No. 51 | Feb. 25—No. 61 |
| Dec. 24—No. 52 | Mar. 4—No. 62  |
| Dec. 31—No. 53 | Mar. 11—No. 63 |
| Jan. 21—No. 56 | Mar. 19—No. 64 |
| Jan. 28—No. 57 | Mar. 26—No. 65 |
| Feb. 4—No. 58  | Apr. 2—No. 66  |
| Feb. 11—No. 59 | Apr. 9—No. 67  |
| Feb. 18—No. 60 | Apr. 16—No. 68 |

## Princess

- Jan. 16—When the Cat Came Back
- Jan. 23—The Vacant Chair
- Jan. 30—The Purse and the Girl
- Feb. 6—Where Paths Diverge
- Feb. 13—The Tangled Cat
- Feb. 20—All's Well That Ends Well
- Feb. 27—The Hold-Up
- Mar. 6—Her Way
- Mar. 13—Billy's Ruse
- Mar. 20—The Grand Passion
- Mar. 27—Beautiful Snow
- Apr. 3—Her First Lesson
- Apr. 10—Too Much Turkey
- Apr. 17—Her Awakening

## Reliance

- Feb. 11—Pat Fannagan's Family
- Feb. 14—The Idler
- Feb. 16—Our Mutual Girl (No. 5)
- Feb. 18—A Working Girl's Romance
- Feb. 21—An Interrupted Seance
- Feb. 23—Our Mutual Girl (No. 6)
- Feb. 25—The Musician's Wife
- Feb. 28—The Green-Eyed Devil (2)
- Mar. 2—Our Mutual Girl (No. 7)
- Mar. 4—A Lesson in Bridge
- Mar. 6—No release
- Mar. 7—When Fate Frowns
- Mar. 9—Our Mutual Girl (No. 8)
- Mar. 11—Caught In a Web
- Mar. 14—Red the Mediator
- Mar. 16—Our Mutual Girl (No. 9)
- Mar. 20—Messenger No. 845
- Mar. 21—The Coming of the Real Prince
- Mar. 23—Our Mutual Girl (No. 10)
- Mar. 28—The Smugglers of Sligo (2)
- Mar. 30—Our Mutual Girl (No. 11)
- Apr. 4—The Mysterious Shot (2)
- Apr. 6—Our Mutual Girl (No. 12)
- Apr. 11—The Godfather (2)
- Apr. 13—Our Mutual Girl (13)
- Apr. 17—Old Man
- Apr. 18—The Stiletto (2)

## Royal

- Mar. 28—A Mistaken Watch and The Bell Boys
- Apr. 4—Sadder but Wiser
- Apr. 11—Hubbie's Surprise and It Came By Freight
- Apr. 18—Collecting the Rent

## Thanouser

- Jan. 27—The Woman Pays
- Jan. 30—No release
- Feb. 1—Why Reginald Reformed
- Feb. 3—Twins and a Stepmother
- Feb. 6—The Success of Selfishness
- Feb. 8—Percy's First Holiday
- Feb. 10—The Dancer (2)
- Feb. 13—No release
- Feb. 15—The Skating Master
- Feb. 17—A Leak in the Foreign Office (2)
- Feb. 20—No release
- Feb. 22—A Can of Baked Beans
- Feb. 24—The Golden Cross (2)
- Feb. 27—Their Best Friend
- Mar. 1—The Scientist's Doll
- Mar. 3—The Desert Tribesman (2)
- Mar. 8—Guilty or Not Guilty
- Mar. 10—Katbleen, The Irish Rose (2)
- Mar. 11—The Barrier Royal (2)
- Mar. 17—Cat's Paw (2)
- Mar. 22—The Cousin From England
- Mar. 24—The Miser's Reversion
- Mar. 29—When Sorrow Fades
- Mar. 31—Repentance (2)
- Apr. 5—The Tin Soldier and the Doll
- Apr. 7—A Debut in the Secret Service (2)
- Apr. 12—An Hour of Youth
- Apr. 18—The Musician's Daughter (2)
- Apr. 19—The Infant Heart Snatcher



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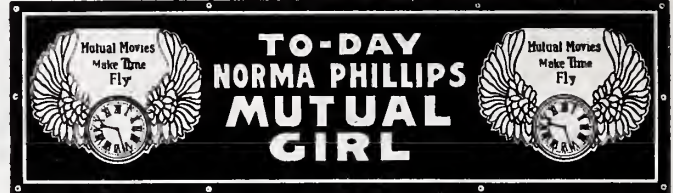
39 So. Wabash Avenue, CHICAGO, ILL.



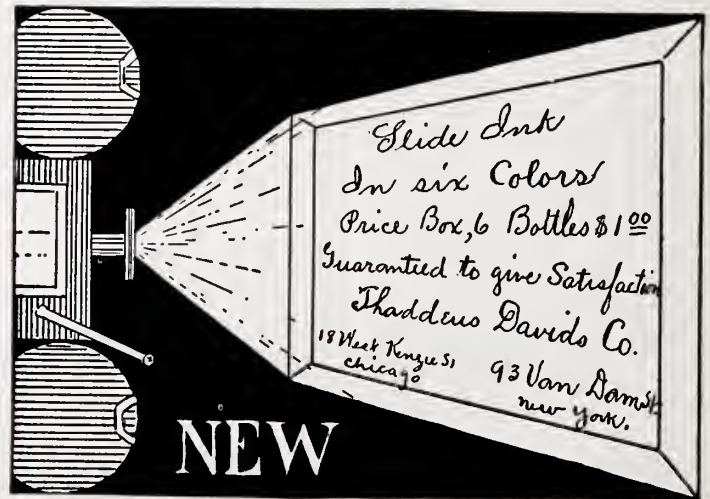
# REGULAR MUTUAL PROGRAM FEATURES

BRAND	TITLE	RELEASE
MAJESTIC	"The Tie That Binds" (2)	APR. 19
RELIANCE	"The Stiletto" (2)	APR. 18
KAY-BEE	"Love vs. Duty" (2)	APR. 17
DOMINO	"Thieves" (2)	APR. 16
BRONCHO	"Captain Junior" (2)	APR. 15
THANHOUSER	"The Musician's Daughter" (2)	APR. 14
AMERICAN	"The Last Supper" (2)	APR. 13
MAJESTIC	"The Hunchback" (2)	APR. 12
RELIANCE	"The Godfather" (2)	APR. 11
KAY-BEE	"The Geisha" (2)	APR. 10
DOMINO	"The Colonel's Orderly" (2)	APR. 9
BRONCHO	"Shorty's Sacrifice" (2)	APR. 8
THANHOUSER	"A Debut in the Secret Service" (2)	APR. 7
AMERICAN	"Like Father, Like Son" (2)	APR. 6
MAJESTIC	"Texas Bill's Last Ride" (2)	APR. 5
RELIANCE	"The Mysterious Shot" (2)	APR. 4
KAY-BEE	"The Squire's Son" (2)	APR. 3
DOMINO	"Freckles" (2)	APR. 2
BRONCHO	"Wolves of the Underworld" (2)	APR. 1
THANHOUSER	"Repentance" (2)	MAR. 31
AMERICAN	"The Town of Nazareth" (2)	MAR. 30
RELIANCE	"The Smugglers of Sligo" (2)	MAR. 29
KAY-BEE	"The Gringo" (2)	MAR. 27
DOMINO	"In the Days of the Padres"	MAR. 26
BRONCHO	"The Relle" (2)	MAR. 25
THANHOUSER	"The Miser's Reversion" (3)	MAR. 24
AMERICAN	"The Turning Point" (2)	MAR. 23
MAJESTIC	"Atonement" (2)	MAR. 22
RELIANCE	"The Coming of the Real Prince" (2)	MAR. 21
KAY-BEE	"The Trap" (2)	MAR. 20
DOMINO	"The Bells of Austli" (2)	MAR. 19
THANHOUSER	"Cat's Paw" (2)	MAR. 17
AMERICAN	"A Modern Free Lance" (2)	MAR. 16
KAY-BEE	"Desert Gold" (2)	MAR. 13
DOMINO	"The Silent Messenger" (2)	MAR. 12
BRONCHO	"The Barrier Royal" (2)	MAR. 11
THANHOUSER	"Kathleen, The Irish Rose" (2)	MAR. 10
AMERICAN	"The Call of the Traumerie" (3)	MAR. 9
MAJESTIC	"The Stronger Hand" (2)	MAR. 8
KAY-BEE	"The Path of Genius" (2)	MAR. 6
DOMINO	"Wearing of the Green" (2)	MAR. 5
BRONCHO	"Marlo" (2)	MAR. 4
THANHOUSER	"The Desert Tribesman" (2)	MAR. 3
RELIANCE	"The Green Eyed Devil" (2)	FEB. 28
KAY-BEE	"North of 53" (2)	FEB. 27
DOMINO	"The Courtship of O San" (2)	FEB. 26
BRONCHO	"Repaid" (2)	FEB. 25
THANHOUSER	"The Golden Cross" (2)	FEB. 24
AMERICAN	"The Dream Child" (2)	FEB. 23
MAJESTIC	"The Reform Candidate" (3)	FEB. 22
KAY-BEE	"The Raiders" (2)	FEB. 20
DOMINO	"The Play's the Thing" (2)	FEB. 19
THANHOUSER	"A Leak in the Foreign Office" (2)	FEB. 17
KEYSTONE	"Baffles, Gentleman Burglar" (2)	FEB. 16
AMERICAN	"The Cricket on the Hearth" (2)	FEB. 16
KAY-BEE	"The Arrowmaker's Daughter" (2)	FEB. 13
DOMINO	"The Mystery Lady" (2)	FEB. 12
BRONCHO	"Romance of the Sea" (2)	FEB. 11
THANHOUSER	"The Dancer" (2)	FEB. 10
AMERICAN	"The Lost Treasure" (3)	FEB. 9
KAY-BEE	"Divorce" (2)	FEB. 6
DOMINO	"O Mimi San" (2)	FEB. 5
BRONCHO	"A New England Idyl" (2)	FEB. 4
THANHOUSER	"The Woman Pays" (3)	FEB. 4
MAJESTIC	"The Portrait of Anita" (2)	FEB. 3
AMERICAN	"The Hermit" (2)	FEB. 2
AMERICAN	"A Blowout at Santa Banana" (2)	JAN. 26
MAJESTIC	"The Thief and the Book" (2)	JAN. 25
DOMINO	"The Informer" (2)	JAN. 22
BRONCHO	"Conscience" (2)	JAN. 21
AMERICAN	"Return of Helen Redmond" (2)	JAN. 19
KEYSTONE	"In the Clutches of the Gang" (2)	JAN. 17
RELIANCE	"The Faith of Her Fathers" (2)	JAN. 17
KAY-BEE	"Circle of Fate" (2)	JAN. 16
DOMINO	"The Primitive Call" (3)	JAN. 15
AMERICAN	"Destinies Fulfilled" (3)	JAN. 12

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# Extraordinary Critical Praise for "The Gangsters of New York"

(From the New York American)

## "GANGSTERS" A SERMON IN FILMS.

Photo Drama of City Life at  
Weber's Teaches a Life Lesson.  
Electrocution of Criminal One  
of Many Thrilling Scenes.

BY VICTOR WATSON.

The thrilling spectacle of an actual electrocution shown on the stage is the smashing feature that gripped the audience yesterday at Weber's Theatre, where "The Gangsters," the new film play, was presented for the first time. This photo drama of big city life is a sermon from beginning to end, with hair raising climaxes every few moments.

It is an expose of conditions that insiders know really exist—conditions always at hand to claim young men exposed to them. They are conditions that are much better studied in this film than at first hand, and I am sure that every youngster who sees this terrible story, ending in the execution, will more likely tread a narrow, righteous path.

The picture deals with many problems. For instance, it brings up the wisdom of the death penalty, and more than this, it shows how the innocent members of a family are made to suffer even more than the criminals who are taken by the State and incarcerated or executed.

To take away the hard, cold sternness of the story, a pretty love element is woven through it that leads ultimately to the reformation of one of the criminals. Few lessons of life are pretty stories, and "The Gangsters" is a life lesson. It is through the presentation of such films that the moving picture people are going to do much good in the world, and the Continental Film Company is to be congratulated on having taken up this subject for presentation to the general public, which unfortunately does not understand such conditions.

(From N. Y. Eve. Globe)

## A STRONG STORY ON FILMS

The people who make successes in life are usually those who know what to do and the right time to do it. Therefore it is not to be wondered at that crowds are at this very moment crushing into Weber's Theatre to witness the Mutual Film Company's great drama of New York's underworld, which they have titled "The Gangsters." It is the opportune moment for such a production and those who have been reading the developments in the Becker case during the past week will be interested in seeing almost an exact reproduction of "Gip the Blood" and his pals, who are now awaiting death at Sing Sing, thrown before them on the screen.

In the first place, every man or woman should go and see the drama, which is realistic in every foot, from the time the title appears on the screen until when, at the close, we see "Porkey" and "Cora" living in the country, driving the cows home at the close of the day. It grips and no one can witness such a picture of the underworld and fail to realize what great need there is of reform in this great city.

\* \* \*

The wholesome life is the one that pays. And if half the population east of Broadway from Fourteenth street to Chatham Square would spend an evening at Weber's, New York would be just a little better the next day. Such pictures as "The Gangsters" do more good for us in one week than a dozen reform organizations are able to do in a year. The stage always preaches a sermon which would not be accepted in any other way.

(From New York Sun)

## "THE GANGSTERS" SHOWN.

Another Thriller on the Films  
Seen at Weber's Theatre.

Four times, or about an hour and a quarter of the most thrilling display of certain phases of existence in this metropolis, were shown yesterday to the spectators attracted by the announcement of "The Gangsters" at Weber's Theatre. None of the heroes of contemporaneous local history ever had a more stirring existence than the pictures represented yesterday. Gunplay was never more brilliant or continuous on any reels of cowhoy life. And all these were slices from the daily existence of this metropolis.

(From New York Herald)

## ANOTHER MELODRAMA ON FILM.

"Gangsters of New York," a motion picture play, which will begin an indefinite engagement at Weber's Theatre to-morrow, was shown in the projection room of the Mutual Film Company yesterday. It is full of climaxes, including the running fight between the "Dugan" and the "Golden" hands, in which scores of men chase one another around, over and through the congested tenement houses of the lower east side.

How the players got through these scenes without breaking their necks only the producer can explain. They are enough to frighten away any actor who contemplates a career in the "movies."

Had it not been a silent drama the sound of the fusillade occasioned by the charges and retreats of the combatants would have deafened the spectators. H. B. Walthall as "Porkey" Dugan, R. Lewis in the role of Hennessy, F. Herzog as "Spike" Golden, and J. Dillon in the part of "Tom" Dugan, led the bands through the melee. All are still alive, Mr. H. Whitman Bennett, of the Mutual Company, assures the Herald.

One scene, in which the leader is led to the electric chair is gruesome. The "plot" is twisted at times. Additional explanatory lines would add to the effectiveness of the picture. The "moh" part was cleverly made up of types peculiar to the neighborhoods photographed.

Miss Consuelo Bailey provided the love interest as a girl from the country who reformed "Porkey" Dugan. The picture is in four reels.

(From New York Press)

## NEW UNDERWORLD FILM SHOWS GANG FIGHTS.

4-Reel Photo Play Opens in  
Weber's Music Hall.

An intense drama of the underworld, replete with thrills, was seen in Weber's Music Hall, where the Reliance Film Company four-reel production, "The Gangsters" opened yesterday. True, the entertainment was somewhat strenuous, with its two hours of revolver battles, murder, an electrocution and other startling spectacles. Yet each scene was so strongly acted that the thrills carried the spectators away from the realization that the plot was not strong.

(From New York Evening Mail)

## "THE GANGSTER" PROVES THRILLING PHOTOPLAY.

Some honest and efficient acting was seen in a well produced four-reel thriller, "The Gangsters," which opened at Weber's Music Hall this afternoon.

From the involuntary sounds of the audience there was no doubt the silent drama on the screen was having its effect. It may even be suspected that "The Gangsters" is too strong meat for general consumption.

Revolver fights by the wholesale, murder and even an electrocution, all the more terribly real because the acting is sincere and effective, make a rather strenuous two hours' entertainment for a casual mood. It is not a spectacle for the tired or depressed man or woman seeking relaxation.

But it is a real drama. The plot is somewhat hazy and the spectator loses the central thread of the story occasionally in the breathless haste of the action. But the grip of each scene, thanks to the excellence of the acting, is so strong the thinness of the plot is forgotten in the thrill of the scene.

(From New York Journal of Commerce)

## STARTLING FILM AT WEBER'S

"The Gangsters" a Sensational  
Picture of Gang Life.

If there are any in New York who are seeking excitement and sensationalism in moving pictures their search is ended. They can find the limit in each at Weber's Theatre, where a four-reel photo drama, called "The Gangsters," was exhibited for the first time yesterday. It purports to show the life of the New York gangster, and, while the film is filled with "hattle, murder and sudden death" to such an extent that it seems almost impossible that such conditions can exist in a modern city, the chronicles of the newspapers almost daily leave little room for doubt that such things do exist.

The most startling part of the production is an electrocution. The victim is seen in the death cell, attended by a priest. He is led out by the keepers to the execution chamber, where the witnesses are waiting, strapped into the chair and the current turned on. It is gruesome, it is revolting, but it certainly should teach a lesson.

The production is admirably staged. Different episodes in the lives of the gangsters are shown and finally comes the beginning of the feud between two rival gangs. The war starts in earnest and the battles are shown, the battlegrounds being through the alleys, hallways and cellars of the tenement district. Revolvers and knives are used freely and the whole forms perhaps the most exciting series of pictures ever shown in New York. The drama was staged by James Kirkwood, and the principal roles are enacted by H. B. Walthall, Consuelo Bailey, Alice Horine, J. Dillon, Ralph Lewis and others.



# Spring is Here!

- Start your Spring “boost” campaign with a feature that costs a little more but IS A LITTLE BETTER.
- It's “CARDINAL RICHELIEU'S WARD” a “Thanhouser BIG Production,” four reels, James Cruze and Flo La Badie featured. Renting now.
- Better run “Thanhouser BIG Productions” clear through Spring and even through the heated spell. Better make your theatre the *attended* theatre ALL THE TIME! Better see that nearest Continental or Mutual office for the attractive arrangement that gives you

## “Thanhouser ‘BIG’ Productions”

for exclusive first-run use for a full-year in your locality. Absolute protection is yours under this system. No more advertising a feature heavily to learn the fellow down the street is going to get it, too. All in four reels and all BIG in story, cast and settings.

### *The New Thanhousers*

April 12.—“An Hour of Youth,” An old man transformed into a youth for one hour is the basis of this reel and is full of mirth and is a very breezy photo play.

April 14.—“The Musician's Daughter,” 2 reels, with *Maud Fealy* in the lead. Very pathetic, but a strong story of misplaced love. A happy ending brings the play to a conclusion which wipes all tears away.

**THANHOUSER FILM CORPORATION**  
NEW ROCHELLE, N. Y.

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*More “Adventures of a Diplomatic Free Lance,” based on the most Popular of Magazine Series, SOON !!!*



# "Our Mutual Girl"

Chapter XIII.—Released April 13

But there's nothing unlucky this time in the combination of the two thirteens. Margaret, "Our Mutual Girl" has one of the busiest and most exciting days of her young life. She wakes on St. Patrick's Day morn. Then she sees the big New York parade, sees the famous "Fighting Sixty-ninth" regiment coming from mass, sees Mayor Mitchell and Cardinal Farley review the marching hosts and thoroughly enjoys the big spectacle from her vantage point at Fifth Avenue and Fiftieth Street.

Then, on a drive through Central Park, she meets Elsie DeWolf, once a prominent actress but now Society's favorite interior decorator and designer.

HATS! HATS! HATS!

All the latest styles in Spring Millinery arrive at "Our Mutual Girl's" home from the famous shop of Louise. She tries them on and whoever sees her must gain an accurate idea of the latest mandates of Milady Fashion.

## Two Reliance Dramas this Week

### "THE OLD MAN"

Single-reel drama released April 17.

An old man, bereft of all human sympathy and kindness, finally dies when he receives a little sympathy which comes too late to make his life a happy one. Henry Walthall plays the old man and Dorothy Gish is the little slavey, whom he helps out when in dire straits. Heart-interest prevails all through this drama which is the kind which will appeal to all.

### "THE STILETTO"

Two-reel dramatic feature released April 18.

Courtenay Foote, former Vitagraph leading man, makes his debut in Reliance pictures in this subject. He plays the entire last reel alone, a distinct novelty. Only an eye, and then a hand with a stiletto and a shaking of the curtain betray the hiding place of the would-be murderer. The final bulge of the curtain as his body falls to the floor is most effective. Donald Crisp and Dark Cloud play two Italians of whose vendetta Foote runs afoul.

## To Supply the Demand

for Reliance dramas, the supply will be increased. Starting with the week beginning May 3, a Reliance single reel drama will be released every Wednesday. This will make four reels of Reliance pictures a week—the "Mutual Girl" on Mondays, the new single reel dramas on Wednesday and the two-reel dramatic features on Saturdays. Every fifth week there will be an extra Reliance picture, a single reel drama released on Friday.

## Cause and Effect

Increased demand for Reliance pictures is the cause of the increased supply. The cause which brought about the increased demand lies in the pictures themselves. The reason for the excellence of the pictures lies in the producing forces. Headed by D. W. Griffith, the world's greatest producer, a notable array of directors and players is at work on Reliance motion pictures, among them: Blanche Sweet, Mae Marsh, Henry B. Walthall, Courtenay Foote, Arthur Mackley, Christy Cabanne, Mary Alden, Irene Hunt, Ralph Lewis, Robert Harron, Earle Foxe, Owen Moore, Donald Crisp, Fay Tincher, Teddy Sampson, Miriam Cooper and Mrs. Crowell—an array of names to conjure with.



## Reliance Motion Picture Co.

STUDIOS—29 Union Square West, New York City  
537 Riverdale Avenue, Yonkers, N. Y.  
Hollywood, Los Angeles, Cal.





# Demand Them

**KAY-BEE  
DOMINO**

**KEYSTONE  
BRONCHO**

The exchange man is in the same category as the drug clerk, he is always ready to hand you something **JUST AS GOOD** when he cannot fill your order, and it is he who is to blame when you ask for a **KEYSTONE, KAY-BEE, BRONCHO** or **DOMINO** and you are advised that it will be a couple of days before he can promise you one

**When the Demand Exceeds the Supply**  
and we can

**Supply the Demand, Who's to Blame?**

**DEMAND THEM AND ACCEPT NO OTHERS**

*This set of four photos 8x10 of "Keystone Mable" Normand can be had by sending fifty cents to the publicity department*



**New York Motion Picture Corporation**

Longacre Bldg., 42nd St. and Broadway,

New York





## The World's Exposition

**T**O be held at San Francisco, California, in Nineteen hundred and fifteen, will be a wonderful tribute to this city.

¶ This signal honor has been conferred in recognition of the indomitable will and responsive spirit displayed in a time of adversity by the City of the Golden Gate and which has made it recognized as one of the leading cities of the world.

¶ This active spirit is evidenced by its beautiful parks, buildings and many places of amusement, chief of which are Motion Picture Theatres.

¶ It may be interesting to note that out of ninety-five motion picture projecting machines counted in these theatres, eighty of them are of Power's manufacture.

**Nicholas Power Co.**

Ninety Gold Street

New York City



## *Friend Exhibitor—*

A big, hard, bony knuckle,  
fisted punch powerfully  
driven straight from the  
shoulder *behind your busi-  
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*You* want the *profit* from  
such help.

Write us.

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*CHICAGO*

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# The PRINCESS PLAYERS

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The Dream Story

## “HER AWAKENING”

With

**MURIEL OSTRICHE**

(The Youngest Leading Woman in Pictures)

**NOLAN GANE**

**MORGAN JONES**

**CHARLES HORAN**

Released Friday, April 17th



No Prizes Offered for This Name!  
It Named Itself!

## “Apollo Fred!”

(Don't Be Confused by Imitative  
“Prize” Names—Imitation Is the  
Sincerest Form of Flattery!)



## Apollo Fred in “Up and Down” Which Way Did He Go?

See the APOLLO for Sunday, April 19th, featuring  
APOLLO FRED, Marguerite Loveridge and Bud Duncan.

“Every APOLLO is a Comedy Reel—  
Any APOLLO is a Real Comedy!”



# Pictures That Mean

## “The Battle of Gettysburg”

The greatest of war plays has always been played to return dates.

5 Reels

## “Joseph in the Land of Egypt”

This play is so artistic it will make friends for any theatre where shown. It has been highly praised by laymen and clergy.

4 Reels

## “The Great Leap”

Is having long runs in New York. It is in great demand everywhere. One day's booking will never satisfy your patrons. Everybody will want to see it. It thrills. You will have to repeat.

4 Reels

## “Sapho”

Success has followed this 6 Reel Picture wherever shown. It packs the houses and everybody goes away feeling satisfied.

## “Seeing South America with Colonel Roosevelt”

A most interesting chapter in the Colonel's life, with many scenes of the streets and harbors of Brazil. Three reels have been released.

## “Robin Hood”

Brilliant photography, wonderful scenic effects and a picture that holds your interest from beginning to end. More pleasing than the play itself.

4 Reels

## “Imar the Servitor”

Beautiful four reel production, from the pen of the author of Hagar Revelly, Dr. Daniel Carson Goodman. A forceful play with elaborate costumes.

# CONTINENTAL FEATURE

29 UNION SQUARE, NEW YORK



# BIG RECEIPTS

## “Gangsters”

Has held the boards at Weber's Theatre for a long run. It is destined for long runs everywhere. The New York American says "It is a great lesson for all."

## “Frou Frou”

A strong play in four reels from the French. Maude Fealy gives great strength to this play.

## “Zu Zu, The Band Leader”

Only two reels but so side-splitting that one could hardly stand more.

## “Moths”

Four reels of intense interest, adapted from the famous story of the same name.

## “Ruy Blas”

Victor Hugo's works have been read the world over. This is one of his strongest stories, played for the screen in three reels.

## “Legend of Provence”

This is only four reels but could have been five, it is so very interesting.

## “Cardinal Richelieu's Ward”

Brilliantly Played by Florence La Badie and James Cruze

4 Reels

## “Mexican War Pictures”

With General Villa. By special contract with the Mutual Film Corporation.

# FILM CORPORATION

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will be paid by REEL LIFE  
to the Winner of this Contest  
whose name and address will be published

**How Well Do You Know**

**“Our Mutual Girl?”**

Tell us something you would  
do in the Pictures if you were  
in HER place

**\$25 IN GOLD FOR THE \$25  
BEST LETTER**

*You are limited to 150 words  
Answers must be in by Noon, April 14*

*This Blank must be signed and pasted on your letter; otherwise you are not eligible for the Prize.  
Contest Editor, Reel Life,  
29 Union Square, N. Y. City.*

*I hereby present the attached suggestion to “Our Mutual Girl,” with my compliments, to be  
used at your discretion and ONLY to be paid for if awarded the prize of \$25.*

Name.....

Address.....

**\$25 IN GOLD \$25**





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Soon*



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# “HOME SWEET HOME”

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EARLE FOXE  
COURTENAY FOOTE  
JACK PICKFORD  
SPOTTISWOODE AITKEN  
GEORGE SEIGMANN

BLANCHE SWEET  
MAE MARSH  
LILLIAN GISH  
DOROTHY GISH  
IRENE HUNT  
MIRIAM COOPER  
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*At Prices Within  
The Reach of All*



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P. O. Box 365

MEETINGS SECOND AND FOURTH SUNDAYS, 10 A. M.

ATLANTA, GA., March, 24th, 1914.

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Dear Sirs:-

After very severe tests of this machine by members of the Moving Picture Machine Operators Protective Union, Local #225, they do here-by go on record as unanimously indorsing The Simplex Projector as one of the best Moving Picture Machines in use in the State of Georgia to-day and predict a very bright future for it in this territory.

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Moving Picture Machine Operators  
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By *T. H. Eason*

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New York



# *Reel Life*

A MAGAZINE OF  
MOVING PICTURES



*Our Mutual Girl*  
Norma Phillips

APRIL 18

*"Her Fighting Chance"*  
—AMERICAN

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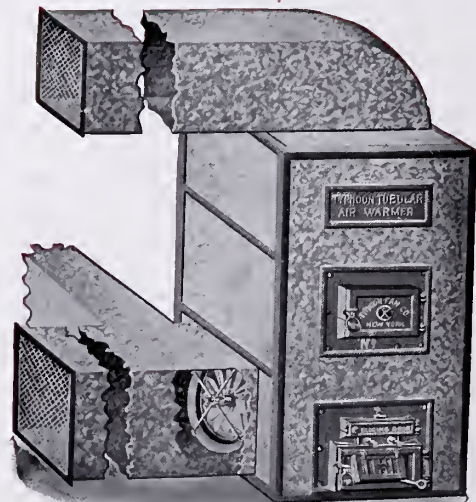
The many narrow blades make the Typhoons powerful and noiseless.

Blowing directly against ordinary fans, the Typhoons will force air right through them.

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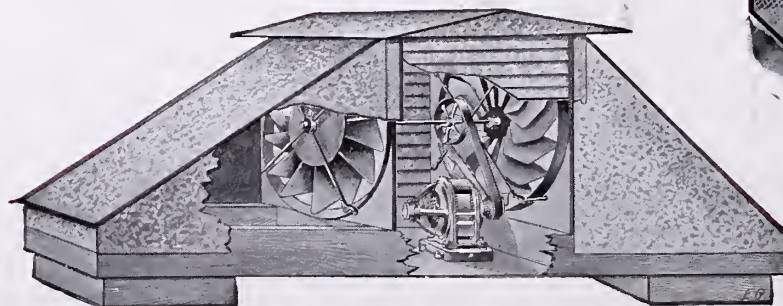
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Send us plans or description of your theatre and our Engineering Department will tell you how to keep warm in winter and cool in summer.



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AIR HEATED DIRECTLY BY BEING BLOWN  
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## "THE SMOULDERING SPARK"

A Convincing Psychological Drama

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# AMERICAN FILM MFG. CO.

CHICAGO



COMING

COMING

# “THE MOUNTAIN RAT”



## Reliance Special Feature in Four Parts

### The Story

Written by Mary Rider Mechtold, a well-known short story writer, whose fiction works appear regularly in the magazines.

### THE CAST

Douglas Williams.....Henry Walthall  
 His Sweetheart.....Irene Hunt  
 Nell, "The Mountain Rat".....Dorothy Gish  
 Steve .....Donald Crisp

### The Result

A real feature, worthy of the name, and worthy of every foot of its length. It will appeal to all.

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may be found in this picture. It is a vivid visualization of a story which contains gripping heart interest and plenty of action. The players have four real stars among their number. And there is nothing of the trite in the Western atmosphere. Produced, by the way, in California.



# Reliance Motion Picture Co.

STUDIOS—29 Union Square West, New York City  
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New York's Newest, Biggest Moving Picture Theatre is Showing



# "Our MUTUAL Girl"

Theatres Throughout the Whole Country  
Are Clamoring for this Great Weekly—

Not only because of its heart interest—  
Or its fashion and society interest—  
Or its showing of famous men and women—  
Or even because "Our Mutual Girl" has  
come to be loved and waited for by thousands  
of theatre goers—

Theatres want it because it brings money to  
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It Is One of the Few Sure Things in the  
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It comes in the Regular Mutual Service.  
There is no extra charge for it.

**T**HINGS are stirring in Mexico—and the new film—hot from the rifle pits around Torreon—is in our Los Angeles Studios being put into the greatest Battle picture of modern times.

## The LIFE of General VILLA

Watch for the release date.

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Branches in 49 Cities

NEW YORK



# A Trio of Broadway Triumphs

From Weber's Theatre and the New York Theatre, New York City

— 1 —

## THE GREAT LEAP (FOUR REELS)

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Enthralling Heart-Interest Story of Kentucky Fued Life, with the Most Amazing and Thrilling Climax Ever Devised for a Picture Production. This feat, which has set the picture-fans wild all over America and England, is the seemingly impossible jump made by a man and girl on horseback over a fifty foot precipice down into a rushing river.

— 2 —

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Contains absolutely NO White Slavery or Offensive matter. At the same time, it DOES give a Wonderful, Vivid, Truthful and Impressive Picture of how Misguided Men live and struggle in the congested districts of great cities.

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Founded on "The Tragedy at Charlecot Mansions," the world famous Detective Story by

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All three productions have been presented on Broadway with success. Now being released only through Continental and Mutual Exchanges.



# Reel Life

A MAGAZINE OF MOVING PICTURES

Published by the  
Mutual Film Corporation  
29 Union Sq., New York City  
Tel. Stuyvesant 683

EDITED By PHILIP MINDIL

Business and Advertising  
Manager  
WM. H. PECKHAM

Vol. IV, No. 5  
Five Cents—\$2.50 a Year

APRIL 18, 1914

MORE THAN  
31,000 THIS WEEK

*All-Star Production of "Home Sweet Home"*



*Impersonation of John Howard Payne By Henry Walthall*

This is the first D. W. Griffith release, under the banner of the Mutual Film Corporation. It includes the entire acting staff of the Reliance and Majestic companies, and is a five reel adaptation of the life, works and death of the author of the song that has reached all hearts.





## THE LISTENER CHATTERS



THE motion-picture departments of many newspapers in the large cities of the country have taken up the cudgel in behalf of the Mutual Film Corporation in its fight against the Ohio State Censorship law. Many of the newspapers have thought the fight which the Mutual is waging important enough to warrant editorial comment. The *Motion Picture News*, one of the most progressive of the trade papers, seems to realize that the fight which the Mutual is making is one which vitally concerns the whole motion-picture industry. The *News*, a 75-page publication, devotes six full pages under heavy bold-face captions to

the decision recently rendered in the Ohio fight.

The *News* says, in part:

"Every producer in this country owes a debt of gratitude to the Mutual for the splendid fight it has made thus far. Every exhibitor owes the Mutual a debt of gratitude for making his interest its own in this crisis.

"And every manufacturer of motion pictures should, in self-defense, rally to the support of the Mutual, and combat the censorship peril shoulder to shoulder with them. Upon the defeat of the censorship movement depends the prosperity, the salvation of the motion-picture industry.

"At the present moment the Mutual Film Company is waging the fight to protect the industry against the plots of predatory politicians, against the raids of grafters, against the meddlesome and pestilential activities of prudes and so-called 'reformers,' single-handed.

"If the battle is lost, it means that where one, two or half a dozen states now have censorship laws, practically every state in the Union will force the producers to run the gauntlet of regulation and high license fees."

Down in Mexico Gen. Villa entertains occasionally of an evening with views of the Constitutionalist army in action. At one of these exhibitions, in which the pictures taken by the Mutual Film Corporation were used, Governor Chao, of the State of Chihuahua, was a guest. When Villa left for Torreon at the head of his troops he took some of the reels along with him and the projector was packed on a sturdy burro. Gov. Chao promised the Constitutionalist general that he would show General Carranza the pictures when he entered Chihuahua and took up his quarters in the palace which has been furnished for him in the State capital.

One of the Western representatives of the Mutual Weekly was on board an overland train two or three months ago, when it was stalled high up in the Rocky Mountains. He was hung up for two days in the stormy wilds. With the arrival of a big rotary snow plough, requiring six locomotives to drive it, the prisoners were released. The Mutual Weekly camera man—who is always on the job, and invariably turns the sorest disaster into an opportunity—got some very fine views of the mammoth plough in operation.

If the claims of a French inventor be credited it would seem that at last the synchronous photographing and actual filming of the voices of motion picture players on the same

film has been accomplished. It has long been known to scientists that sound waves can be made to trace visible waves of varying contour on a moving sensitive film to which microphones have been electrically connected. A special film, double the width of the ordinary film, is used for the work. The left half of the film, after the voice and photographic records of the action have been registered, is designed to bear a series of pictures while the right half of the double film contains tiny depressions similar to those on a phonograph record. The one film thus serves as a phonograph record at the same time it answers all the purposes of an ordinary motion-picture reel.

Because of the difficulties of using outside manuscripts, many companies prefer to maintain a salaried scenario writer, or a scenario staff. A photoplaywright, in the employ of a producing company, knows the studio conditions, and the type of plays the policy of the company favors. He knows also the actors, and can fit the play to the player. A really competent salaried scenario writer is a wonderful economy for any company.

But, inevitably—no matter how versatile the photoplaywright may be—the work of any one man will lack the infinite variety so essential to motion pictures as a live and growing art. If the relation between the movies and the public may become still more reciprocal in a productive sense—that is, if the layman can train himself to put his dramatic ideas into practical scenario shape—our picturelore would be tremendously enriched and the future of the photodrama indefinitely assured.

Proprietors of Broadway restaurants and managers of Broadway theatres housing legitimate attractions have complained for some time past that the dancing craze has injured their business. Restaurateurs who have deemed it advisable to cater to the varying taste of the public have cleared away a space for the dancers and made the dancing mania a source of profit. One enterprising theatre manager converted the lobby of his theatre into a dance hall between turns for a whole week or so but now, following the trend of the times, has—"gone into pictures." The wild scramble to learn the new dances has not injured the picture game, however. The "fans" must have their screen pabulum regularly or they get real peevish and from box office indications it would seem that all the waxed surfaces in the Western hemisphere have not as powerful an attraction as the stories on the screen.

There were smiles in the office of "Reel Life" recently, when alleged pictures of the fighting at Torreon and Gomez Palacio were prematurely reproduced in some New York newspapers. General Villa has reserved the right to take still and motion pictures of the operations in which he is engaged to photographers of the Mutual Film Corporation and while it is possible that during the height of the fighting, pictures may have been taken surreptitiously by individual photographers, it may safely be assumed that they did not get through the mails. The Mutual cameramen travel with Villa personally and develop their day's work each evening in a tent not far from that occupied by the Constitutionalist chief.

*The Listener.*



Scenes from the Newest Photoplays on the Screen



"Ashes of the Past"—Reliance  
 Margarita Fischer and Harry Pollard  
 "A Flurry in Hats"  
 Irene Hunt in  
 "The Return of Cal Clawson"—Reliance

Fay Tincher and Tad Browning  
 "The Scene of His Crime"—Komic  
 John O'Brien and William Garwood  
 "Imar, the Servitor"—Majestic  
 James Kirkwood and Blanche Sweet, "Ashes of the Past"—Reliance



## "HER FIGHTING CHANCE"

Two Part American  
Dramatic Feature

### CAST

Jim Corbin, the novelist.....Edward Coxen  
Edith Corbin, his wife.....Josephine Ditt  
Nell Dare, a young writer .....Winifred Greenwood  
Carol Corbin, age nine.....Audrey White  
Jim Corbin, Jr., age three.....Albert Cavens

The Story of a Woman  
Who Conquered Herself

**T**HREE contributory reasons seemed bound to make Jim Corbin a successful author. He was young with the youth that will not be denied. He was ambitious—eager to win name and fame by his pen. And he loved Edith. Furthermore Edith loved him. So when these two young persons made an early marriage the future seemed very bright.

Their's was an ideal union. Both were happy in their youth and each other; happy with an intensity that seemed almost too vivid to last. Jim had his work. Nell had Jim. What more could either want?

Then followed Jim's fight for literary success. Here came the division of the husband's interest. Often he worked late in the night, labored feverishly as a man who sees a goal before him a long way off. Jim soon learned that it is no easy task to establish a reputation in the world of letters. But the task only served to spur him on and little by little he became wrapped up in his work.

So Jim and Edith slowly drifted apart. Jim had his work. The children came. Edith had them to turn to. Soon the results of the husband's hard labors began to tell. It became easier for him to get magazine editors to accept his stories. At last a story of his was accepted by a big magazine and with one leap he stood upon a solid foundation. His work itself was not so remarkable. It was an animal story, a quaint conceit with a good deal of the fanciful to it. But it was something new and it struck a popular chord. So Jim's work became no longer a struggle.

But the days when Jim saw nothing but his work and thought of nothing else had wrought a change in Edith. She had become a social butterfly. Being left out of his life by her husband had metamorphosed the young wife. Jim seldom saw her. The breach had come insensibly into their lives and they did not realize how they had grown apart. They met at the dinner hour but neither asked the other about the plans for the evening. They had come to be practically nothing to each other. Jim's status as an author gave Edith social standing. He was able to supply her with plenty of money.

One common interest remained—the children. Carol,

the daughter, was nine years old, a bright, lovable child. Little Jim, aged three, was a cute little fellow. Both Edith and Jim idolized the children. In return the children loved their parents, loved them equally. Had it not been for the children Edith and Jim might have come to an open separation, but the little ones kept them together under one roof if not in comradeship. The atmosphere

in which Edith and Jim lived was not a wholesome one. Both pined for companionship. Each had mentally discarded the other by reason of the loveless years already passed.

As Jim became an established author, he began to receive communications from admirers. Hundreds of letters came from readers of his stories. Jim had almost sworn never to read another, but he took a secret vanity in the adulations, although the letters seemed to him foolish enough in themselves. At last, out of the man's letters he found one that interested him. In it he saw a sympathetic spirit.

The letter was from Nell Dare, a young school teacher with literary ambitions which she gave promise of fulfilling. Nell

had long followed Jim's works in the magazines and felt that they had mutual aims and interests. Jim's animal stories especially interested her and finally she wrote in appreciation of one.

Jim answered the letter, the first he had ever answered. The little school teacher was flattered and elated at hearing from a literary light and so a correspondence developed. Between the two a community of interest existed. The affair gave Jim a new interest in life and he encouraged it.

Matters at home were going from bad to worse. Edith and Jim met by chance around the house and at meal times, but that was as far as their comradeship went. Naturally Edith's nature demanded that her daily round be not a dull one and her demand for gaiety, in which Jim had no part and her frequent though natural requests for money made Jim irritable. From a happy, young couple Jim and Edith had deteriorated till they might have served as a horrible warning to all sweethearts.

Finally affairs came to such a pass that Jim was unable to work in the atmosphere of misunderstanding and irritation which he found at home, and established a studio.



Winifred Greenwood and Ed Coxen



There he lived in a lonely atmosphere, but at least one where all the outside influences were conducive to good work. He fitted up the studio according to his own ideas and came as near to being happy as he had since he attained a fair degree of success.

The children were Jim's only reminder of his home. They visited him every day and in their visits he took great pleasure. At this time Jim had practically forgotten his wife. He loved his children and his work. Nell occupied a large place in his life and thoughts. These were his interests.

Seeing that Nell was sincere in her ambition to become an authoress, Jim helped her as best he could. She gave him a story she had written for him to market. Jim took the story to an editor friend of his. The editor was quick to realize that the story was valuable in itself and to purchase it.

"Who wrote this? Who is this girl? She has a great future. Some day she will become famous, you mark my words," he said.

"She is a friend of mine, a school teacher with much literary promise and ability," said Jim. "I think myself that she will be famous soon."

When Jim took his vacation that Summer he selected as his retreat the farm house where Nell boarded. He had not seen much of Nell. His knowledge of her had been confined for the most part to the letters they exchanged but he longed for what he thought would be an agreeable companion.

Jim and Nell soon found that they were kindred spirits. Under the spell of the fresh country air, with nothing to do but loll around all day, Jim soon came to care more and more for Nell. She reflected his feeling and came to care for him.

Nell went to the city to live. She and Jim were already in love with each other. By this time each fully realized the situation but were trying to make the best of it. Seeing each other often only made them more unhappy. They realized the hopelessness of their cause. Thinking to kill their affection by starving it to death, Jim left the city. He took a trip to Africa.

During his absence in the tropics Edith took the children to a Summer resort. Down by the sea where the cool breezes blew, she hoped to get through the heated season as comfortably as possible. As the Summer wore on, the city became more and more unbearable for Nell and she, too, went to the seashore. Chance took her to the hotel where Mrs. Corbin was staying.

One morning Nell was out riding before breakfast when she heard the "tidy-um, tidy-um, tidy-um" of horse's hoofs coming at a rapid rate down the road. Soon the horse rounded the turn and then Nell saw that he

was running away. On his back, clutching wildly on the reins, in imminent danger of being thrown was a woman—Mrs. Corbin. Nell, herself a skillful horsewoman, turned around and rode in the same direction as the runaway animal. Soon Edith came swiftly past on the flying steed but Nell was prepared. Spurring her horse she caught the runaway's bridle and, riding alongside, soon soothed and stopped the animal. Edith slid from his back, in a faint, but safe. Within a few moments she was herself again, able to ride away.

"She never even thanked me. That's gratitude," said Nell to herself as Edith disappeared from view.

Later, though, Nell was thanked and with the thanks came a distinct shock. She received a note from the woman she had saved. The note was signed Edith Corbin. That was Nell's first intimation that she had saved the life of Jim's wife.

Soon Edith sought out the woman to whom she owed her life. She found Nell a lovable woman and soon became very fond of her. So did the children. This put a severe mental strain on Nell. She loved Jim. She knew that he loved her. But she wished things to turn out so that they would be for the best of all concerned. She could not decide what to do.

As the friendship between the two women progressed, Nell discovered that Edith had literary ability. It came about through an accident. Edith told Nell that her husband was always so busy with his work as an author that she had never told him she felt that she, too, could write.

"Here is a story I wrote myself. I have worked it over a little, although it doesn't satisfy me yet."

Nell found the story showed considerable literary talent. That thrust upon her another mental struggle. Should she help Edith develop her writing ability and then have to contend against a wife and helpmate for the man she loved or should she lay aside fairness and fight to win.

Nell took her struggle to a deserted stretch of beach. As she was fighting with herself, she spied Edith's two children in the distance. The sight of the little ones made her decide to give the wife her fighting chance.

When Jim returned from Africa he found a note from Nell bidding him farewell. He also found his wife established as a literary light through a book she had written and no longer a butterfly. Re-united the couple returned home to the children.

Far away Nell was on a train travelling into the night. Though a young girl, she had faced a big problem and won. Through this victory she found her woman's soul.

*The Tale-Teller.*



*Winifred Greenwood and Josephine Ditt*



## KNOWING THE FILM MARKET

Scenario Talk No. 3



IN the first glow of success, the novice who has placed his photoplay is usually too ready to believe himself established. He is possessed by a blissful dream. He sees himself retiring to his well-appointed library, or to his author's den, or leasing an office—after the latest practice of up-to-date writers—with a stenographer always within call to take down a scene in the heat of inspiration; and it seems to him that he has only to keep on turning out scenarios in a copious stream to become, in a short time, rich and famous.

But, like any other saleable article, the scenario must meet the demands of the market. Plays written merely to please the author's fancy, and sent out at random—however thrilling they may be—are not likely to land. Of all literary crafts, scenario writing is the most practical. It is distinctly applied art—and the photoplaywright must bear in mind many requirements of the public, conditions in the trade, and the producing facilities of the motion picture studio.

The scenario writer may have imagination. But he must begin at the other end—he must first study the market. The market cannot be taught. It must be learned by experience and studious observation. The writer for the film should acquaint himself thoroughly with the character of different brands of pictures, and the special requirements of each—exactly as a magazine writer familiarizes himself with the policies of the various periodicals. He should observe what kind of plays fill the theatres. He should keep abreast with conditions and changes in producing centres.

If a company—like the Beauty brand of the American, for example—puts out comedies and light playlets almost exclusively, it is next to useless to send it elaborate drama. Some brands release single reels only. Others specialize in big features and multiple-reel subjects.

Each company offers definite types of subjects. This varies frequently with the natural surroundings. When a company has for its studios vast sweeps of California country—as the Broncho and Kay-Bee—it stages innumerable Western dramas, military subjects, Indian and cowboy life, and reproduces the days of the Forty-niners and homeseekers. On the contrary, a studio in the city will devote itself to society plays, or dramas based on social and human problems in populous centres, on the labor question or business life—as the Eastern branch of the Reliance Company, or the Thanouser Company at New Rochelle, New York.

Natural and climatic conditions are of first importance. A practical business man would not export lap robes to the South Sea Islands. And yet, people who aspire to be photoplaywrights, cheerfully ply film companies in

Southern California with scenarios which call for snow scenes.

Perhaps you read that a certain studio has removed to Florida, in order to keep on with out-of-door work, or hasten the long warm weather producing season. It is a wise move, before sending anything South, to find out how long the company will be there. If it has taken flight only for a few weeks, the chances are that it went, stocked up with all the scenarios in Southern settings that it can use. But if it is staying several months, new manuscripts will not be wasted on the company, for the probabilities are that it will be able to work in a few more good plays.

With companies which stay in the same locality all the year round, it is good policy to figure ahead. When the snow is on the ground, the big motion picture concern is usually operating in its home town studio. In the fall and early winter, it will demand dramas with interior settings. But, by mid-February at the latest, it will be attracted to plays which it can buy for spring use. The company will first get out of doors in the near vicinity of the studios for brief scenes or sketches—and settings for scenarios for production in the first warm days of late March and April, should be adapted accordingly. Later, for summer use, big out-of-door productions, ranging over a large territory, calling for many days of work in the open, should be submitted. These will be all the more acceptable if they have virtually no interiors—as production will be thus simplified. It is scarcely necessary to add that overboard, swimming and diving feats should not be marketed in November.

While the photoplay author should write to natural surroundings and climatic and seasonal conditions, he should adopt his drama no less to the personnel of the company to which he submits it. He should watch the players closely—to see who is starring, in what type of character the leading men and women do best, and to see who is most popular with the public. He can learn this simply by going to the motion picture theatre around the corner. Who gets the applause? What do the whispered comments, which he hears all around him, suggest? If he can create a new role for a screen favorite, or discover in a minor player a new star, he will be able to establish an enviable reputation with the studios.

In general, it may be said that the comedy is more in demand than the thriller. Recently, especially, the possibilities of screen comedy have won more recognition, and the old-fashioned blood-and-thunder pictures are on the wane. Comedies command, on the average, a better market. Half-reels pay well, and are simple to write—as virtually any dramatic situation can be converted, by a slight twist, into a laugh.

The photoplaywright must produce for his public; for the personnel of the film company; and to meet the requirements of the trade in the film market.

*The Scenario Editor.*



Scenes from the Newest Photoplays on the Screen



George Welsh, Muriel Ostriche, Fan Bourke  
 Joe Sparks, Morgan Jones and Mrs. M. Cooper  
 "The Strike"—Thanhouser

Cyril Chadwick and Mignon Anderson  
 "An Old Fashioned Winter"—Thanhouser

Harry Pollard and Margarita Fischer  
 "The Man Who Came Back"—Beauty

"Ashes of the Past"  
 Reliance

Irene Hunt and Courtenay Foote  
 "The Return of Cal Clawson"—Reliance

Mob Scene in "The Strike"—Thanhouser



## "Our Mutual Girl" Visits The U. S. S. Arkansas



"STEAMER along side, sir," shouted a bluejacket to the officer of the deck. "Very good," answered the latter, and beckoning some of his brother officers, repaired to the gangway. Meanwhile the boatswain had stationed himself near the rail, and as Mrs. Knickerbocker and Margaret mounted to the deck he piped them over the side in true man-of-warship fashion, while a signal jack wig-wagged "welcome aboard."

A greeting such as only naval officers are capable of was extended to the ladies, and then, escorted by their hosts, they started on a tour of the giant Arkansas.

It was Margaret's first experience aboard a warship of any description, and this one being a super-dreadnaught of the latest type, seemed huge even beyond what she had ever imagined. Margaret's eyes fairly bulged at the size and apparent weight of the twelve-inch projectiles as they were hoisted aboard and rolled forward along the deck to be lowered to the magazine. She had always believed that her dad's old 10-gauge shot gun was about the biggest thing in guns, but when she spied the turret monsters, her faith in the family's rusty muzzle loader received a severe shock.

Walking aft, the party came upon two of the ship's many mascots, who had been brought "topside" for this occasion, a navy goat and a green parrot. The latter was not as green, however, as his color indicated, and it being a rather chilly day, Polly set about to modify the atmosphere with several allusions to a much warmer clime, and caused untold embarrassment to his former admirers.

"What do you feed him on?" asked Margaret of an officer.

"Mostly fish," came the reply, and poor Margaret, never dreaming that she was being made a navy goat of also, exclaimed, "Fish! why I never knew parrots ate fish. What kind does he like best?"

"He prefers a perch," returned the facetious one, pretending to stifle a forced yawn.

"Don't let these boys tease you, Miss Margaret," said one of the older officers. "They're up to all sorts of tricks every minute. Why, only last week they had a poor civilian hunting for eggs in the crow's nest."

The mascots having received due attention, both aunt and niece were shown to an upper deck where a rapid fire gun and crew stood ready for action.

The gun, a sinister-looking barker, was of the type used against torpedo attacks, and its crew was made up of a fine husky-looking lot, stripped to their undershirts, as they would be in an actual engagement. A

word of command, and the jackies spring to their task of opening the breach, loading with dummy ammunition, then training.

Margaret held her ears, fearful of the awful noise which seemed inevitable—but the noise never happened, and Margaret, still holding her ears, was informed that dummy ammunition used in drills contained less powder than she had on her nose, which reassured her in one sense and made her feel very uncomfortable in another.

The notes of a bugle brought the gun drill to an abrupt finish and Margaret found herself again asking questions.

"What does that bugle mean?" said she.

"Oh, simply that Mr. and Mrs. Vernon Castle have arrived and are giving the bluejackets a dancing lesson on the after-deck.

"Really!" exclaimed Margaret.

"If you don't believe it I'll show you," answered the officer, and leading her to the port side aft, pointed to three hundred or more sailormen turkey-trotting to the tune of the ship's band, while several hundred more stood about watching.

"But I don't see Mr. and Mrs. Vernon Castle," announced Margaret.

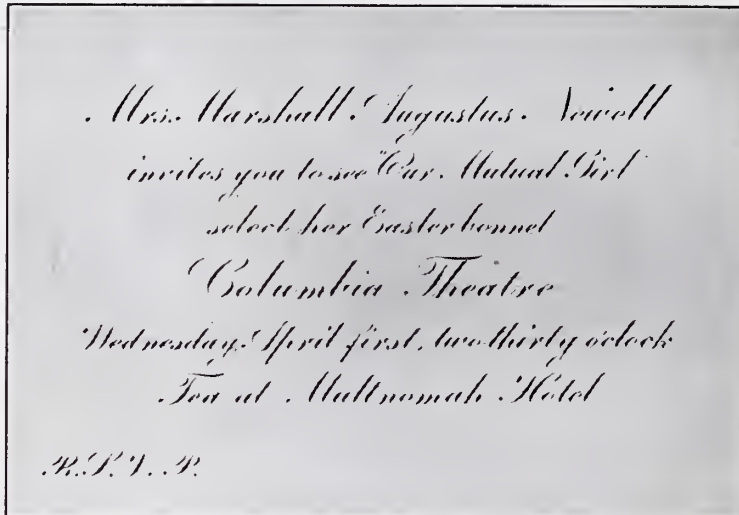
"Well," returned her escort, "The Castles don't really come aboard, but we call our two best dancing men—you can see them there in white uniforms—Mr. and Mrs. Castle."

"Don't they dance beautifully," said Margaret, trying to appear unconcerned.

Next, the galley proved most interesting to the ladies, who marvelled at its potato peeling machine and other modern appliances—and then an exhibition of how easily 12-inch guns can be moved, held them spellbound, as did a boxing match between two favorites of the ship.

To enumerate all the sights they saw, and fully describe all the acts of hospitality accorded them would take too long. Suffice it to say that Mrs. Knickerbocker and Margaret stayed aboard for luncheon and tea, and were sent ashore in the captain's launch, just in time to reach home for dinner.

That evening nothing would do but that Auntie should read aloud from Kipling's "The Seven Seas." Margaret sat spellbound. And as Mrs. Knickerbocker really read with a great deal of taste, it was no wonder. The adventures of the afternoon had greatly stimulated the impressionable young girl's imagination—and Auntie, too, seemed to fall readily into the rhythm of "the long trail, the out trail," and to find a world of music in the resounding lines, full of the creaking and heaving of ship-machinery in full operation. It made them both wish that they could go to sea with the Arkansas, and Margaret said, "Oh, wouldn't it be wonderful if we could only be aboard when there was a real battle!"



Facsimile of card to "Our Mutual Girl" box party, Portland, Oregon



"Our Mutual Girl" Garbed for Spring



A lace-brimmed hat and dainty frock with peasant blouse

The latest thing in violet silk parasols

Street costume of blue and black striped serge, Poiret model. The hat is a grey straw walking shape, with a French blue band. The monocle and "swaggar stick" complete this very English toilette.

An Afternoon Frock from Bernard's. French blue Moiré, with Nellrose flowers and a girdle of the same shade. The ruffles under the tunic are of water green taffeta. The hat is of burnt straw, with Nellrose trimmings.

Poiret Model. Black Moiré taffeta, with waist of embroidered chiffon. French blue girdle. Hat of burnt straw, with French blue ribbon and roses.



## Heard in Studio and Exchange



LARENCE A. TAYLOR—who started from New York, September 19, 1913, to walk to the Broncho Motion Picture Studio at Santa Monica, California—reached his journey's end, March 22, 1914. It took him six months and three days to do it. In that time, he covered 5,650 miles; passed through eighteen

states and crossed sixty-five miles of war-ridden Mexico.

Mr. Taylor comes from Bridgeport, Conn. Attracted by the strong plays of western life produced by the Broncho forces, he wrote to E. H. Allen at the Santa Monica studio, saying that he was anxious to enter the company. Mr. Allen, being in a facetious mood, replied that they were not accustomed to advance fares to prospective employees, but that if he walked across the continent he would give him a job.

Mr. Taylor was game. He started out with Henry O'Neil. Mr. O'Neil quit the march at Atlanta, Georgia; but Mr. Taylor proceeded by the southern route, making his way by lecturing, and by showing a reel of motion pictures which A. Kessel, Jr., President of the Broncho Motion Picture Company, had had taken. Mr. Kessel's headquarters are at the New York end of the business, and he had "the Broncho hikers" photographed, shaking hands with the mayor on leaving the city, and Mr. Taylor receiving from him a letter to the mayor of Los Angeles.

To-day the invincible Mr. Taylor is on the pay-roll of the Broncho studio.

The United States Government is having motion-picture machines installed in virtually all of the army posts and at the camps along the Rio Grande as well as on board the battleships. Norma Phillips, "Our Mutual Girl," recently visited the Brooklyn Navy Yard, where she was the guest of the commandant and was escorted aboard the battleships. Miss Phillips was much interested when she learned that projection machines had been installed on board the big men-o-war and promised the jackies who crowded about her that she would send them a special reel incorporating the record of her visit to the navy yard and the ships.

Recently—during her engagement in Los Angeles—Evelyn Nesbit Thaw accompanied Miss Mae Marsh and Russell E. Smith of the Mutual studios to see "The Great Leap." She was fascinated with the picture, and when it came time for her curtain before the matinee, she was still watching the wonderful film and would not be persuaded to leave the theatre.

"Let my show wait," she said, "I'm not going to lose a bit of this picture."

She saw it through—while her own audience fidgeted at the delay.

"Beating Back," the *Saturday Evening Post* story of Al Jennings—one of the most remarkable human documents ever written—will be reproduced in a six-reel photodrama by the Thanouser Film Corporation. The scenario will follow closely Will Irwin's story of Jennings' career as train robber, convict and county official. The fight at "Spike S" ranch, where the Jennings gang was decimated, will be shown in every detail.

Mr. Jennings, accompanied by Sheriff "Bill" Tillman

of Oklahoma, reached New York at the end of last week. They were entertained on Saturday at the Thanouser studio, where they went over the working outline of "Beating Back" with Mr. C. J. Hite. On Monday, April 13, Mr. Hite gave a luncheon to Mr. Jennings, at the Plaza, New York, where the ex-outlaw and present candidate for the governorship of Oklahoma, met Dr. Katherine B. Davis, Commissioner of Correction, and expressed his views on prison reform and justice for criminals in the West.

The Thanouser Company is preparing to produce a series of airship films. They will be under the direction of A. Leo Stevens, the eminent aeronautist.

Our London correspondent writes:

"The Keystone release," "How Moving Pictures are Made"—showing the organization of the New York Motion Picture Company—will, I am confident, be a popular release in this country. I saw it in the showrooms of the Western Import, in company with a number of buyers, who were loud in its praises. The cream of the subject was voted to be the concluding length, where Mabel Normand, Arbuckle and the others were shown inspecting their own screen performances. This illustration of the resources of the New York Motion Picture Corporation will be a revelation to the trade, as well as to the public. The exhibition of the film cannot but enhance the reputation of the four famous brands.

"Home Sweet Home"—another Mutual subject of which we have particulars which serve to show the resources of the Mutual Film Corporation—will be welcome in England. It should serve as a capital introduction to the Griffith series, showing in the most effective form the unrivalled acting talent now at the disposal of the Mutual. And, as a subject, "Home Sweet Home" will suit British audiences down to the ground.

"The World, the Flesh and the Devil"—an English made film, founded on the play by Lawrence Cowen—was dropped on by Mr. Redford, the censor. The joke is that Mr. Redford, when he was official censor of plays, passed the dramatic version. Luckily for all concerned, it has been found possible to amend the subject to suit the censor, and now it goes forth with his approval—and none the worse for the advertising arising from the slight preliminary difficulty.

"On his return from America, George Grossmith was interviewed by the *Referee* and declared that only four theatres in New York were doing good business, the film shows having secured most of the cash. The moral he draws is that theatres will have to give better fare or shut up, and he appeared to think that musical comedy here would also be the better for a little more backbone. Judging by the samples we have seen lately he is right, and there is no doubt that the motion picture has cut deeply into the business of theatres which previously thrived because there was only a limited choice of alternative amusements."

*The Eavesdropper.*



## Intimate Facts About Photoplay People



Walter Belasco  
Kay-Bee and Broncho

Tsuru Aoki  
Domino

Marie Eline  
Thanhouser

Miriam Cooper  
Majestic

Ralph Lewis  
Reliance



ALTER BELASCO, leading character man for the New York Motion Picture Corporation, is the brother of David Belasco. He first distinguished himself playing in his brother's productions, and proved his amazing versatility in the part of the Chinese peddler in "First Born." In this role he became famous all over the world. He was also with Mrs. Leslie Carter in "The Heart of Maryland," in the character of the old sexton. His capacity for work is marvellous. While re-

hearing "Du Barry," in which he was cast for three different character sketches, his brother found him helping a super. David Belasco promptly gave him three more parts, and he successfully carried the six roles all in the same play.

Tiring of theatrical life on the road, Mr. Belasco settled down in stock work at the Alcazar Theatre in San Francisco. Meanwhile, he married—and when it was revealed to him that by going into motion pictures, he could still follow his dramatic career and also enjoy a normal home life, he decided to apply to Thomas H. Ince. He is now living a few miles out of Los Angeles, with his wife and two children. He is most valuable to the Broncho and Kay-Bee productions, and one of the happiest, most contented of men.

An unique star in Mutual pictures, and one who has called forth no little admiration and sympathy all over the country, is Tsuru Aoki, the Japanese actress in Domino subjects. She was popular on the stage in her own country. Being very ambitious, however, she came to America, and was on the verge of entering vaudeville when she was engaged by the Majestic Company to star in a photoplay entitled "The Oath of O Tsuru San." Miss Aoki photographed exquisitely, and her dramatic powers were so marked that Thomas H. Ince persuaded her and her company of Japanese Players to enter the stock company of the New York Motion Picture studios at Los Angeles. Now he is planning a series of big features especially for her and her support. Mr. Ince has had a complete Japanese village built at Edendale, as part of the studios, and is staging the Japanese features with wonderful accuracy and artistic beauty.

Since the beginning of the Thanhouser Company, a bright little girl, then six years of age, has been playing in

many of the films produced at New Rochelle. She has been known as "The Thanhouser Kid," and has drawn to her many admirers. Since the "Princess" was founded in the autumn of 1913, she has been featured with Muriel Ostriche and Boyd Marshall. Her first appearance with them was in "A Twenty-nine Cent Robbery," and from that she went on triumphantly in "Lobster Salad and Milk," "Looking for Trouble" and "The Purse and the Girl." Her real name has never been used until recently. But when she proved her ability to carry off complete roles, like any grown-up actress, Mr. Hite requested that her name should appear, and that she be promoted from "Thanhouser Kid" to juvenile lead. Little Marie Eline is now eleven years old. Her recent promotion is a big step in advance for one of her years, and there may even be a new brand invented some day for her, as there was for Miss Ostriche—into which she is sure to put a great deal of sparkle and individuality. She is a striking brunette, and often wears an intent little frown between her brows.

Two dramas of power, "When Fate Frowns" and "A Diamond in the Rough," recently released, have brought into prominence Miriam Cooper, who for several months has been with the Reliance Company. Miss Cooper is girlish, with large dark eyes set wide apart, and a charming manner. At first she played minor roles with the Reliance, but, incidentally, her ability for intensely dramatic work became apparent, and in the two dramas mentioned she proved a leading lady of exceptional talent. Miss Cooper has lately been transferred from the Reliance to the stock company of the Majestic.

When Ralph Lewis was once far from Broadway, stranded in the coal regions of Pennsylvania, without a cent in his pocket, it was his mastery of the Scotch dialect which won the heart of a miner from the Highlands. The "siller" the Scotchman loaned him, got him a ticket back to New York, and several successful seasons in repertoire finally led to his engagement with motion pictures. But Mr. Lewis is perfectly sure that if it hadn't been for his rendering of Scottish tales at the coal-mine shaft, he might never have seen the stage again, or to-day be starring in the Mutual Program.

*The Historian.*



# STORIES OF THE NEW PHOTOPLAYS



WHILE "Our Mutual Girl" was busy this week assisting at the opening of the new Strand Theatre on Broadway, the largest theatre devoted exclusively to motion pictures in the world, she also found time to be filmed with Dr. Katherine Bement Davis, the new woman Commissioner of Correction, on the twenty-fourth floor of the Municipal Building in New York. On Holy Saturday she visited the Union Square flower mart in New York, and the next day, Easter Sunday, joined the great throng of fashionably dressed promenaders on the boardwalk at Atlantic City.

Up at the Thanouser Studio "Al" Jennings, who described his career as a bandit in the "Saturday Evening Post," started the first of his series of adventures which will be incorporated in a six-reel photodrama to be produced by the Thanouser Company. "Al" Jennings arrived in New York with Sheriff "Bill" Tillman, of Oklahoma, who also will appear in "Beating Back," the Thanouser release.

The Mutual Film Corporation from its other Eastern and Pacific Coast studios will shortly release the following program of representative photoplays:

## OUR MUTUAL GIRL

In Which Margaret Acts as Patron To a Poor East Side Violinist  
(Reel 15)

Released April 27, 1914

Starting out bright and early in the limousine, Margaret (Norma Phillips) and her aunt, Mrs. Knickerbocker (Maym Kelso) pay a visit to Lord & Taylor's wonderful new department store on Fifth Avenue, where they view the latest Paris gowns worn by the mannequins. The beautiful models parading on a raised dais at the end of the exhibition salon excite Margaret's delight and several purchases are made.

From Fifth Avenue Margaret and Auntie drive down on the East Side, where Margaret hears a girl musician playing in the street. The sweet strains cause the tears to well up in Margaret's eyes and the car is driven close to the curb, where Margaret engages the pretty violinist in conversation.

Upon Margaret's suggestion Auntie invites the shabbily-dressed girl to enter their machine. A visit is made to Walter Damrosch, the famous composer and symphony orchestra director. When the girl is introduced, she pulls from her waist one of her own compositions.

Mr. Damrosch "tries out" the 'script on his piano and finds it not without merit. He is so much impressed with the young woman's talent that he gives her a letter to the head of the Institute of Musical Art.

Margaret meanwhile takes her protégée home and gives her some new clothes. A visit is then made to the Institute, where arrangements are completed to give her a musical education. Pleased with having made the most of the day, Margaret and her aunt return home to dress for dinner.

## MUTUAL WEEKLY, No. 70

Released Week of April 27

In the latest number of the Mutual Weekly a remarkable variety of subjects is included for the entertainment

of those who like the world's news in photoplay form. Among others the following subjects are shown: An automobile hearse which is equipped with electric bells and every modern mechanical device; a Mexican dog which can curl up in a teacup; dancing in the United States Navy; the De Soto anniversary carnival at St. Petersburg, Fla.; the opening of the Roumanian parliament and introduction of the new liberal ministry; a remarkable view of Gen. Carranza and his staff; the funeral in Paris of M. Calmette, editor of the "Figaro," in a rain storm; the destruction of a Copenhagen theatre by fire; the clubbing of I. W. W. demonstrators in Union Square by the New York police; the induction into office of the new King of Albania, the former Prince of Wied; and, finally, the testing of life preservers by the U. S. Government on live subjects, who plunge into the water from the navy yard docks.

## THE SMOULDERING SPARK

An American Release Which Tells the Story of a Derelict's Regeneration

April 29, 1914

### CAST

Jack Martin.....Ed Coxen  
Frederick Miller, a retired clubman....Wm. Bertram  
Mrs. Miller.....Ida Lewis  
Tom Miller, her erring son.....George Field  
Ellen, her daughter.....Kathie Fischer  
Robert Duncan, Miller's friend.....Reaves Eason

Standing in the club windows, looking at the derelicts seated on the park benches opposite, Frederick Miller and Robert Duncan enter into a discussion. Miller wagers that, given a chance, any one of the human derelicts in the park would redeem himself and live a decent, self-respecting life. Duncan scoffs at the idea.

To prove his assertion, Miller takes Jack Martin, one of the unfortunates, into his home and makes a butler of him. Martin, at first antagonistic to his benefactor, gradually comes to hold him and his family in high regard.

Tom Miller, the clubman's son, spends most of his time with fast companions, and steadily sinks deeper into debt. Martin sees the path the young man is blazing for himself, and tries to "tip him off to the right thing," but young Miller scoffs at the butler's suggestions.

Pressed hard for payment of his debts, young Miller rifles his father's safe. Jack sees the young man at work, but wishing to shield the boy and fearing that the shock of the truth would perhaps be too great for his mother to bear, assumes the blame himself when the theft is discovered.

Martin is dismissed in disgrace, and immediately drifts back into his old life. Passing a saloon door several weeks later, he hears a brawl, and enters in time to see Tom being beaten by his new-found friends. Martin saves his former employer's son from further harm, and takes him home. Tom, remorseful at the harm he has done Martin, confesses the theft of the money. Martin is joyfully reinstated in his old duties, and Miller writes to Duncan, saying:

"I win the wager. Our derelict not only possesses the smouldering spark, but he has made a man of my son as well."

(Continued Overleaf)



Scenes from the Newest Photoplays on the Screen



Joe Swickard in "The Unredeemed Pledge"—Majestic  
 Courtenay Foote in "The Return of Cal Clawson"—Reliance  
 Ed Coxen and Winifred Greenwood  
 "Her Fighting Chance"—American

Tad Browning  
 "Nearly a Burglar's Bride"—Komic

"Cigar Butts"—Majestic  
 Virginia Clark and Lamar Johnstone  
 "The Tie That Binds"—Majestic  
 "Cigar Butts"—Majestic



## STORIES OF THE NEW PHOTOPLAYS

### HER FIGHTING CHANCE

The Story of a Woman's Struggle With Herself as Told by the American Players

April 27, 1914

#### CAST

Jim Corbin, the novelist.....Edward Coxen  
Edith Corbin, his wife.....Josephine Ditt  
Nell Dare, a young writer.....Winifred Greenwood  
Carol Corbin, Jim's 9-year-old daughter..Audrey White  
Jim Corbin, Jr., Jim's 3-year-old son.....Albert Cavens

Jim Corbin and his wife have drifted apart during Jim's upward climb as a writer of fiction. Edith spends most of her time at tango teas and leading the life of a social butterfly. With the possible exception of her children she apparently has no serious purpose in life.

Jim can find no way to close the growing breach between himself and his wife. He daily receives dozens of letters from admirers of his work, however, and from out of hundreds of such letters he chooses one which especially appeals to him.

Some time afterward he meets the author of the letter, Nell Dare, a young writer of much promise. The acquaintance develops into love, but Jim, realizing that the course he is pursuing is one fraught with grave possibilities in so far as his little family is concerned, leaves for a trip abroad.

Nell spends the summer at the same hotel where Jim's wife and her two little sons are staying. They accidentally become acquainted and soon are fast friends. Nell discovers that Edith has uncultivated literary talent, and urges her to make the most of her gift.

Edith at first doubts her own ability, but finally acquiesces in Nell's unselfish advice, and sends her book to a publisher. It is accepted and published before Jim's return from Europe. Jim returns to find that his wife has become as famous as himself.

Nell, fully satisfied in having brought husband and wife together again, leaves the city, to make a start in another field, where she will not be reminded of the sacrifice which has cost her so dearly.

### A FLURRY IN HATS

A Beauty Comedy of Complications in Easter Bonnets

April 28, 1914

#### CAST

Knox Dunlap, the husband.....Harry Pollard  
Hattie Hood Dunlap, the wife.....Margarita Fischer  
Capt. Hood, the father.....Fred Gamble  
Mrs. Hood, the mother.....Mary Scott  
Bridget Stetson, the cook.....Jane Shafer

Hattie Hood wants an Easter bonnet, and asks her husband, Knox Dunlap, to buy her one. Knox, however, thinks he can use the money to better advantage, and refuses to part with the currency. Hattie complains to her father, who induces Knox to "buy the wife a little Easter present."

Hattie's mother is much pleased with her daughter's choice of a hat, and immediately wants one like it. Her husband, Capt. Hood, refuses to listen to her plea, so Hattie, in order to dry her mother's tears, gives her parent her own hat. When Knox learns that his wife has given the hat he bought for her to her mother, he demands the money paid for it from Capt. Hood. The Captain "comes across" reluctantly.

Hattie immediately buys another hat, this time on credit—2½ cents a day for three years. Mother Hood

regrets taking Hattie's hat, and returns it by Bridget Stetson, the cook. The same day she buys another hat of the identical shape and color. Bridget takes a peep into the hat box when she arrives at Hattie's, and sets out to buy a duplicate.

Capt. Hood, repentant at his refusal to buy his wife a hat, goes out and purchases a replica of those already bought by Hattie and her mother. Knox also takes a similar view of his own conduct, and does the right thing by purchasing his wife another bonnet. All march into Capt. Hood's home with their purchases at about the same time, and, to cap the climax, Bridget struts in with her "creation," which is precisely like the ones already bought. The seven hats, the band boxes and Bridget go flying out the front door as the scene dissolves.

### THE MAN WHO CAME BACK

A Beauty Release Disproving the Modern Adage

April 21, 1914

#### CAST

Donald Baxter.....Harry Pollard  
Mabelle Arnold.....Margarita Fischer  
Hawkins.....Joseph Harris  
Helen Porter.....Edith Borella  
T. Hardy Porter.....Fred Gamble  
Mrs. T. Hardy Porter.....Adelaide Bronti

When he loses his fortune, Donald Baxter, a young broker, soon discovers that his fiancee, Helen Porter, entertains little regard for him. Stung by her indifference, Baxter resolves to "come back" and leaves for the Klondike gold fields. At the end of five years he succeeds in making a "clean up" and returns to his home town incognito.

Although he buys back the old family home, Baxter manages to convey the impression that his valet, Hawkins, is the "Klondike millionaire." Hawkins is supplied with plenty of money to enter society.

Mrs. Porter and her scheming daughter are not long in seeking out the supposedly wealthy Klondiker, and Hawkins is made quite uncomfortable by their attentions. Baxter meanwhile meets Mabelle Arnold, the ward of the Porters, and a pretty love affair develops.

Eventually, of course, Baxter's true status is disclosed, and Hawkins is dropped like a hot coal by Mrs. Porter and her daughter. Helen Porter is much chagrined when she learns that the family ward, Mabelle Arnold, has captured the prize of the local matrimonial market. Mabelle and Baxter, however, are too much wrapped up in their own happiness to notice the envy of Mrs. Porter and her shallow-pated daughter.

### THE SILENT WITNESS

A Broncho Drama of Modern Office Life in Which the Dictaphone Plays an Important Role

By William H. Clifford and Thomas H. Ince

April 22, 1914

#### CAST

Edith Marsh.....Anna Little  
Tom Perry.....Jack Nelson  
James Perry.....Harrington Reynolds  
Bill Claire.....Chet Withey

Tom Perry, who is working for his father in a broker's office, is discharged by the general manager, John Fownes, when he takes the part of Edith Marsh, a stenographer, who has been annoyed by the attentions paid her by Bill Claire, another employee of the firm.

(Continued Overleaf)



Scenes from the Newest Photoplays on the Screen



Riley Chamberlin, Helen Badgley, N. S. Woods and Arthur Bauer  
"An Infant Heart Snatcher"—Thanhouser  
Winifred Greenwood in "Her Fighting Chance"—American  
Morris Foster and Muriel Ostriche  
"The Strike"—Thanhouser

Ed Coxen—American  
Helen Badgley and Justus D. Barnes  
"An Infant Heart Snatcher"—Thanhouser  
Adelaide Bronti, Harry Pollard and Margarita Fischer  
"The Man Who Came Back"—Beauty



## STORIES OF THE NEW PHOTOPLAYS

When Tom tells his father that he intends to marry the young woman, his father threatens to disown him. In order that Tom may not suffer further on her account, Edith resigns her position and goes to work in a dictaphone factory, scraping records.

Fownes finds it necessary some time later to discharge Claire, to preserve office discipline. Claire drinks heavily, and returns to the office, looking for trouble. He finds Fownes dictating into a dictaphone. The conversation ensuing between the two men is recorded on the cylinder, which continues to revolve.

Blows succeed words, and, in the fight which follows, Fownes is fatally injured, and dies from his wounds before medical aid can be summoned. Tom is at once suspected of the crime because of his quarrel with Fownes.

Meanwhile the record into which Fownes had been dictating is sent to the factory and falls into Edith's hands. Curious to know the substance of what Fownes had been dictating immediately before his death, Edith puts the record on the phonograph and hears repeated the conversation between Claire and Fownes. Convinced that she has evidence which will free her sweetheart, Edith runs to Police Headquarters with the records. Word for word the magistrate listens to the testimony given by dead lips, and at the conclusion of the demonstration Tom is released and a warrant issued for Claire's arrest.

### THE RIGHTFUL HEIR

A Kay-Bee Two-Reel Irish Drama

By Charles Paul Brown

April 24, 1914

#### CAST

Lawrence.....	John Kellar
Phelim.....	Charles Ray
Sir Patrick.....	George Osborne
Redfield.....	Ray Laidlaw
Innkeeper.....	Walter Belasco
Patricia.....	Ramona Radcliffe

Sir Patrick O'Neil has two sons, the elder of whom is Phelim, a spendthrift and gambler. Lawrence, the younger son, marries and has a son, Richard. In order to pay his debts, Phelim attempts to rifle his father's treasure chest, but is discovered and disowned by his parent.

Jealous of his brother, Phelim, who becomes the leader of a band of smugglers, engages Redfield, his companion in crime, to kidnap Lawrence's son. Redfield takes the boy to a cave, from which the youngster is rescued by Driscoll, a tavern keeper. Driscoll adopts the boy.

Later Phelim betrays Redfield, and the smuggler is sent to prison. From an old paper Redfield learns in prison that Lawrence has died and that Phelim has succeeded to the estate. He manages to escape, and is hidden from his pursuers by Richard.

Redfield makes an appointment with Phelim, and in a quarrel which follows, both Redfield and Phelim are injured. Phelim sets fire to the barn where Redfield lies injured, but Richard again rescues the man who kidnapped him as a child. Later Phelim is captured. Redfield, dying from his injuries, confesses to the conspiracy and Richard is amazed to learn that he is the lawful heir to the O'Neil estate. Phelim later dies of his wounds, and Lady Patricia and her son, Richard, come into their own.

### NEARLY A BURGLAR'S BRIDE

A Roaring Farce in Which the Comic Players Surpass Themselves

By Anita Loos

April 22, 1914

#### CAST

Edgar.....	Ted Browning
The Widow.....	Fay Tincher

Edgar is a burglar of the deepest dye. His whiskers are dyed, and the police wish he would die. He is so bad that when he walks through the park the babies squall in their carriages. The small boys hate him because he wrests the pennies from their hands, and the babies loathe the sight of him because he robs them of their milk bottles and gum drops.

In the park, Edgar meets the Widow Murphy. The fascinating burglar obtains the widow's permission to call. Next night Mrs. Murphy pays a short visit to her neighbor, Mrs. Dunn, thinking that she can get back home before the flirtatious Edgar calls. Edgar sees her sitting in Mrs. Dunn's window, and conceives the brilliant plan of robbing the house next door to Mrs. Dunn's and presenting the objects d'art he finds there to the Widow Murphy.

Saying is doing with Edgar. He rummages through the Widow's mansion, dumps her jewels, sofa pillows, bric-à-brac and other valuables into a suit case and takes them next door. The widow pretends to be much pleased at the gifts, but has Mrs. Dunn quietly call the police. She is not able to conceal her rising gorge, however, and Edgar, smelling a rat of considerable size, attempts to break away.

The widow detains him by sitting on his person. Edgar gives the police a stiff fight, and puts several of them out with a sofa pillow, but eventually he is taken away to the village hold-over, and the widow is saved from "just another fatal wedding, just another broken heart."

### THE TIE THAT BINDS

A Majestic Two-Reel Drama of the Lower Walks of Life

April 19, 1914

#### CAST

Mollie.....	Francelia Billington
Larry.....	F. Bennett
Hogan.....	Lamar Johnstone
Spike.....	D. Mitsoras
Child.....	Virginia Clark

Biff Hogan, a gangster, and Larry McGuire, a workman, strive to outdo each other in order to win the regard of Mollie McIntyre. Hogan, practiced in all the tricks of the pugilist and street corner tough, manages to demonstrate his physical superiority over McGuire and Mollie, pleased at having two men come to blows over her, accepts the victor.

Soon after his marriage "Biff" falls back into his old ways. Out of work and in need of money, he breaks into a factory with two pals, and attempts to rob the office safe. He is discovered by the night watchman and captured. Later he is sent to prison.

Mollie secures a divorce, and some time afterward Larry proposes marriage and is accepted. Larry comes to cherish "Biff's" son as his own. "Biff" is released from prison at the expiration of his term and returns to his old haunts.

(Continued Overleaf)



Scenes from the Newest Photoplays on the Screen



Isabel Daintry and Royal Players  
"The Tale of a Coat"

Mizzi Hajos  
"Sari"  
"Our Mutual Girl"

Ed Coxen and Kathie Fischer  
"The Smouldering Spark"—American

Arthur Macley, Irene Hunt and Courtenay Foote  
"The Return of Cal Clawson"—Reliance

Lamar Johnstone, D. Gilfeather and Francelia Billington  
"The Unredeemed Pledge"—Majestic



## STORIES OF THE NEW PHOTOPLAYS

He staggers up the steps of his former wife's new home and demands to see his son. Larry, angered that he should be annoyed again by his old enemy, tells "Biff" that he has forfeited all right to see his son. Larry vows to "be squared," and that night creeps up on McGuire's home. He sees the back of a head through the window, and recognizes McGuire's hat. He raises his hand to draw a bead with his pistol on the head when Larry's child, who is wearing his father's hat, jumps from a chair and half faces toward the window.

Trembling at the narrow escape he has had from killing his own child, "Biff" throws his pistol away and makes a sincere resolve to lead a better life.

### WHEN ALGY FROZE UP

A Thanouser Comedy With an Old Fashioned American Winter as the Mise-En-Scene.

By Lloyd F. Lonergan.

April 4, 1914.

#### CAST

Gray, a village banker.....Sidney Bracy  
Mrs. Gray, his ambitious wife.....Carey L. Hastings  
Jack, a foreign nobleman.....Cyril Chadwick  
May Gray.....Mignon Anderson

Mrs. Gray, with oodles of money to spend and a limitless ambition, decides, as the de facto head of the Gray family, to marry her daughter, May, to a British nobleman, whose titles take up three lines in Burke's Peerage but who exists on a decidedly small remittance.

May is much peeved at her mother's choice of a husband, and when Jack De Courceville arrives at the village station a sleigh-riding party is made up to meet him. Jack gets all that is in store for him and a little bit more. He finds himself among choice spirits who delight in "spoofing" him. He is much surprised to learn that in American slang "breaking the ice" means being rolled in the snow.

He is shown all the delights of an old-fashioned American winter by his spirited hostess and her friends. In fact he is given such a cool reception, so to speak, that he decides to take the next train back to Broadway where they have tea sharp at 4 o'clock and muffins to go with it.

### THE UNREDEEMED PLEDGE

A Majestic Photodrama in Which a Faithful Collie Plays a Leading Role

April 21, 1914

#### CAST

Davis.....Joseph Swickard  
Mrs. Davis.....Meta White  
Mina Davis.....Francelia Billington  
Harry, her suitor.....Lamar Johnstone  
Kerns, a returned prospector.....Dick Cummings  
Minister.....D. Gilfeather

John Davis, a prosperous farmer, excited by the news that gold has been found in the vicinity of his ranch, leaves his wife and daughter, Mina, despite their pleas. He takes with him on his prospecting trip his faithful collie and a small store of provisions.

The provisions soon give out, but Davis is determined to continue his search in the goldfields until success rewards his efforts. Meanwhile Mina, his daughter, marries her sweetheart, Harry, and takes her mother to live

with her. With starvation staring him in the face, Davis is forced to return to civilization for more provisions.

With no prospects, he finds it difficult to obtain a grubstake, but a storekeeper, who takes a fancy to the collie, promises to supply the needed provisions if Davis will leave his dog with him until his return. Davis reluctantly parts with the faithful collie.

With his larder replenished, Davis returns to the mining region. Luck this time smiles on him, and he soon strikes a lead rich in ore. Working feverishly to uncover all the gold possible before his supply of provisions gives out, Davis dislodges a slide, and thus shuts off his escape from the mine.

Meanwhile Mina and her mother, alarmed at Davis's continued absence, set out to find him. Passing a store window in the settlement, the frantic barks of a dog attract their attention, and a moment later Davis's collie comes bounding from the building. The dog, by his actions, suggests to Gray, the storekeeper, that he may know where his master is. While the dog bounds ahead across the open country, Gray, Mina, her husband and Mrs. Davis follow in an automobile. The chase finally ends at the mouth of the tunnel. Davis is rescued, and an affecting reunion takes place.

### THE INFANT HEART SNATCHER

A Pretty Thanouser Romance Based On An Incident From Real Life

By Lloyd F. Lonergan

April 19, 1914

#### CAST

Ahren, first cross old man.....Riley Chamberlin  
Ben, second cross old man.....N. S. Woods  
Charles, third cross old man.....Arthur Bauer  
May, a widow on the stage.....Ethyle Cooke  
Helen, her daughter,  
Helen Badgley, The Thanouser Kidlet  
Caddie, a mean-tempered landlady..Carey L. Hastings  
Maid.....Fan Bourke  
Judge.....Justus D. Barnes

Little four-year-old Helen is the pet of a big New York boarding house. Her three greatest admirers are Ahren, Ben and Charles, three crabbed old coves, who spend most of their time outside of business hours racking their brains to provide new amusements for the object of their elderly affections.

Helen's mother at length returns to New York and takes her child away from the boarding house. The three old coves are heartbroken. Life holds out no promise of anything worth living for and things look gloomy, indeed, until one of the trio conceives the brilliant idea of kidnapping the child.

Their plan succeeds, but the little girl's frantic mother causes their arrest. They are arraigned in court and things look black until little Helen climbs up on the Judge's knee and explains things. The three old bachelors then propose that the mother start a boarding house, which they assure her will be a money-maker and the judge, satisfied with the child's explanation of the kidnapping, releases them. The boarding house is established and thereafter instead of being known as "the three crabbed old coves" the bachelors earn for themselves the sobriquet of "Little Helen's Three Grandpas."



## The Practical Side of Pictures



THE appearance and manners of the employes is one of most important factors contributory to the success of a motion picture theatre. Neat, courteous, efficient attendants can do much toward giving a visitor a favorable impression of a theatre and making him a steady customer.

S. L. Rothapel, manager of the Strand Theatre, New York City, previously manager of the Regent, also of New York, a man who has the reputation from Coast to Coast of being the wizard of motion picture exhibitors, attributes a good deal of his success to his employes. They, in turn, attribute their efficiency to him, for Mr. Rothapel, personally trains his cashiers, ticket takers and ushers.

The day before he opened the Strand, Mr. Rothapel gathered his force together and put them through a training which every exhibitor in the country may imitate with profit.

"How many of you wear suspenders?" was his first question. Only two or three indicated that they did.

"Well you'll all have to get them," said Mr. Rothapel. "You can't keep the trouser of a uniform properly neat with a belt.

"Now I want to tell you fellows how to conduct yourselves," he went on. "In the first place make 'thank you' your pass word. Every time you speak to a patron end with 'thank you.' If you show him to a seat say 'thank you' when you leave him. If you answer a question, do it civilly and then say 'thank you.' Use that phrase all the time.

"Never touch a patron. You will wear grey silk gloves but just the same don't put your hands on any one. If a man wishes to be directed to a seat, just touch your cap and lead the way. Don't take him by the arm.

"Always touch your cap when a patron addresses you. Just raise one finger to the brim. Don't use two. That's too much like an attempt to be military. Just use one finger and do it quickly as a touch of respect.

"Always address the men as 'Sir' and the women as 'Mum.' Three letters in that m-u-m 'Mum.' Don't try to be affected and say 'Madam' and don't say 'Ma'am' or 'Lady.' Say 'yes, mum' and 'no, mum.'

"If you wish to ask a woman to remove her hat, lean over till you are about six inches from her ear and whisper:

"Beg pardon, mum, but the management desires that you remove your hat. Thank you.' Finish it with 'thank you' and walk away before she has a chance to reply.

"Don't lean against anything when on duty. Any usher whom I catch leaning against a wall or pillar can go right upstairs, take off his uniform, get his money and get out. Always be on the alert. You don't have to stand still. You can pace up and down, but when you approach a patron, go up to him with short quick steps, always on the alert, always courteous.

"Patrons will ask you foolish questions. Don't ever become angry. Answer them if you can. If you can't, tell them that you can not. But never become angry, loud or sarcastic.

"Now, in closing, I want to say that there is a future for ushers. The usher who tries to be alert and courteous will rise in the world. When I took the Regent a few months ago, I had three ushers who were smarter than the rest. Now they are all managing theatres at good salaries. They are all young and will go still higher. Put your heart in your work and you will succeed."

Besides the Simplex projectors installed in the new \$1,000,000 Strand Theatre at Forty-eighth Street and Broadway, the Precision Machine Company have filled within the last week orders for ten projectors to be used by the International Bible Students' Association in featuring the photo-play "Creation." A Simplex projector has also been set up in the studio of the Life Photo Film Corporation at 104 West 101st Street, New York City.

The Authors' Syndicate, 828 Tribune Building, New York City, are distributing to exhibitors throughout the country, thousands of attractive little lapel buttons of "Our Mutual Girl" and other Mutual stars. The buttons are distributed on certain days to the patrons of the theatres. The first patrons to secure a complete set of the buttons are given prizes. The idea is a novel one and should appeal to exhibitors who wish to awaken interest in the Mutual stars.

Hand-colored lobby pictures of the principal Mutual Players measuring 22 by 28 inches can be obtained at many of the Mutual Exchanges at seventy-five cents each or from the makers, the Kraus Manufacturing Company of New York. The pictures are made on a heavy board and are artistically hand-colored. As a lobby decoration they do much to relieve the bare appearance of many motion picture walls and are a marked improvement over the cheap lithographs formerly used by exhibitors for decorative purposes. The manufacturers have completed a set comprising the following well-known players,—Mabel Normand, Blanche Sweet, Mae Marsh, Margarita Fischer, Winifred Greenwood, Henry Walthall, Robert Harron, Irene Hunt, Maude Fealy and Norma Phillips ("Our Mutual Girl").

In an effort to satisfy the public's craving for variety many exhibitors have installed musical electrical bells ranged along the walls of their houses. The bells are played by the regular house pianist or drummer and are wired to a small piano keyboard in the orchestra pit. The initial cost of installing the bells is small and the novelty makes a strong appeal to the younger generation. The J. C. Deagan Company of Ravenswood, a suburb of Chicago, who specialize in the manufacture of xylophones, marimabaphones, orchestra bells, organ chimes, Swiss bells, cathedral chimes, the electric unaphone and other electrically and manually operated musical instruments are also the manufacturers of the electric bells.

*The Operator.*



# Under The Head of Acting



HARPER than a serpent's tooth is the dividing line between motion picture players and those of legitimate shows, the phrase being sometimes abbreviated to "leg" shows by college youth. The stage actor lets the actresses carry their own luggage while the picture player has a home. Of course, it's distinctly unfair to drag in the private life of public characters like these and use it as a peg on which to hang remarks. After all, the hundred million are concerned chiefly in what their favorite devotees of Thespis do on the screen.

Acting for motion pictures is no sinecure. So many things come under the head of acting which are beyond the ken of the boy who played forty weeks on Broadway. Many have read of the famous actor of the speaking stage who was a wonderful stage cowboy. He had a beautiful silk kerchief wrapped around his swan-like throat, over which the boarding-school misses rhapsodized every Wednesday and Saturday afternoon. He had a just-too-lovely pair of "chaps" and nice highly-polished spurs turned up, not down, at the end. He had a nice striped shirt with "silk in the sleeves" and a Broadway label in the neck and a cute silver plated dinky little revolver stuck across his manly "tummy."

With all these accoutrements, he worked up a reputation for playing cowboy parts which percolated even unto the Rockies and beyond. So once upon a time a moving picture firm made him an offer to appear in a Western picture; "special production," "world's most famous interpreter of rough-and-ready parts" and all that stuff.

Great was the fall thereof.

Ah, "great" is not putting it too strongly! When the dainty star who used to slap the powdered sugar from his pretty breeches (oh, so carelessly!) with a quirt that never saw a live horse, was put upon a cow pony, he was distinctly uneasy. When he found that his work required a little riding he was more uneasy. When he found that his part required a few stunts like swimming across rivers, being shot from his horse and a bit of tall riding he became positively pitiful. His hair stuck up like the quills upon the fretful porcupine.

"Whaddyer mean I've got to ride that horse?" was the last heard of him as his press agent was leading him away by the hand.

Then there was the actress from the "legit," so-called, (meaning both the actress and the "legit" thing), who strolled into a motion picture producing company one morning and asked sort of bored-like for a

job. She ran across one of the raucous-voiced directors. "Say, what can you do?" he asked. "Can you ride?" "No." "Can you swim?" "No." "Well, what can you do?" "Why, I am an actress."

Briefly, she didn't get a job, because she couldn't do the stunts that come under the head of acting.

Either of these players might, with advantage, have taken a leaf from the book of little Mae Marsh for instance. Mae is only seventeen, but a popular actress and playing leading roles in Reliance Mutual Movies. Mae has always been equal to the demands of the scenario. For instance, in "The Great Leap," she and Robert Harron, a star actor of about

her own age, riding double on horse-back leaped over a sixty-foot cliff into Au Sable Chasm. Something of a splash to that.

Oh, yes; lots of things come under the head of acting. Take the heavy man for instance. He comes in, tears his hair and rolls his eyes. Villain is stamped indelibly in his black mustache, in his riding boots, (oh, so shiny!) and on his cigarette. Off-stage, he may have a termagant wife and smoke cubeb cigarettes, but on the stage he's a devil. He does the most perfectly horrible things that originated in the brain of man or play-wright. And they all come under the head of acting. Let us all rejoice and be glad that soon the stage villain will be no more. Moving pictures are slowly but surely starving him out.

Then there is the hero, the blonde young fellow who has all the good qualities of the saints of old and a couple of modern athletes rolled into one. What does he do? Oh, he acts a bit. At least it comes under that head.

Never forget the sweet faced little ingenue, whose eyes blink so ingenuously! And the ingenue's big sister, the heroine. Also, the comedy characters. What they do comes under the head of acting.

It really must be a source of undiluted joy to the theatre-goer to feel that the old school of acting with its over-playing is dying out, and is being replaced by the modern natural school.

Give a good part of the credit for this where it belongs, to the moving picture plays.

An actor in motion pictures soon learns to be natural. Every gesture, every lineament of the face is magnified so many times on the screen as to be highly noticeable. Hence, the player who overacts appears foolish in motion pictures. The result has been a more natural school which must please those who enjoy what comes under the head of acting.

*Old Yellow Specs.*

## Sonnets of a Darkroom Boy

By MARTIN BURNS

(Darkroom boy at Thanouser Factory)

*At eight bells in the morning, along comes Charley Gerke.  
He says, "Good Morning, fellows, it's time to go to work."  
So we start the old machinery, and we turn out every light,  
And we keep the stock a-rolling from morning until night.  
The perforators perforate; the printers print, they say;  
The developers develop all the livelong day.  
The dryers dry; the joiners join; the projectors they portray—  
All silently contribute to the Moving Picture Play.  
The "title man" makes titles, to guide us on the screen;  
The "color man" makes colors of yellow, blue and green.  
The machinist and 'lectrician, each in a different way,  
Helps produce the pictures for the Moving Picture Play.  
The actors act; the packers pack the reels up in a can;  
The painter paints; the "old maid" faints when confronted by  
mere man.  
The props get props, and no one stops until the end of day,  
And Saturday noon—it's not too soon!—they all flock for  
their pay.*



## From Our London Correspondent



SOME people thought there was going to be a revolution in the English trade some months ago. The exciting cause was to be "the exclusive programme"—a development of the single exclusive for which its promoters prophesied a great future but which as a matter of fact, for the present at least, has petered out in rather an ignominious manner. The idea was to give the exhibitor a programme, long films and short alike, with exclusive rights in his town or district, at practically the same price as his present "open market" programme, many items of which may, of course be duplicated at neighboring theatres. The idea was a good one; where the scheme failed was that it could not obtain subjects from quite a number of the leading makers.

Moreover, it was weak in the further particular that no single organization could hope to buy as many copies of a good film as the maker could sell to his remaining several score customers. An exclusive programme in England, unless run in combination by the whole trade, must largely consist of films for which the open market sales would be poor—in short, of second rate films.

All this is ancient history and perhaps of purely English interest, but it has a bearing on the exclusive question as a whole which is not altogether without interest for America. For a while, we were "exclusive" mad here. Virtually every film of three thousand feet or upwards was made a feature by a large number of film agents and, what is more curious, exhibitors took them at advanced rental rates—apparently content that they had an "exclusive" and losing sight of the fact that many of them were not worth having at all. This is not exaggeration—it is common knowledge in London trade circles that film after film which had been shown to the buyers and had failed to secure a single sale was afterwards exploited as "exclusive"—and what is more amazing, exploited profitably.

Naturally, this spurious "boom" did not last long, but while it did last, it affected open market sales enormously and even firms opposed to the method of trading were frequently compelled to make an exclusive of a film they would have preferred to handle in the ordinary way. Moreover, it brought into existence a number of "feature" exchanges and into circulation a number of Continental subjects which were equally undesirable elements in the trade. Some of these firms have cracked up since, and the censor has done something to keep out the worst of the films, and generally the exclusive is being handled with a greater sense of proportion.

There will always be an opening for the good exclusive while the trade is conducted on present lines, for the reason that competition is keener than ever it was and to pull the crowds the exhibitor wants something his competitor cannot get. But it needs a big film to make big money as an exclusive nowadays and makers are increasingly finding the open market pays them best even for big things, when the length does not exceed three thousand feet. The four-reeler and upwards must be an exclusive and there is a greater scarcity of really out-of-the-ordinary films of these lengths than of any other character.

We are looking for the Griffith features in the hope that they will supply the shortage in that direction. They and others like them are certain of a good reception if they are up to their advance notices. From the "uplift" point of view they will be invaluable if they put out of business some

of the suggestive stuff from Continental sources, which still find a certain circulation to the detriment of the trade's good name.

I do not think any one who knows English conditions will accuse me of exaggerating when I state that a large proportion of the present troubles which afflict the trade can be traced to the exclusive—or rather to the misuse of the exclusive. There are signs that the trade itself is coming to the same conclusion, for almost every selling organization now makes "open market release" a prominent line in its advertising matter. Which is not without humor when one remembers that, with one or two notable exceptions, these same firms were until recently making virtually all their subjects of more than 1,000 feet, exclusive. It is only fair to add, however, that many did so unwillingly—simply because exhibitors for a time would hardly consider a feature that did not offer the opportunity of advertising "exclusive to this theatre."

Now, apparently, we are to have an open market boom—but the market is to be open in more senses than that generally attached to the phrase. That there are abuses connected with even the open market exploitation of films hardly admits of doubt—the one of longest standing—against which a strong but unsuccessful attack was directed as many as five years ago—being the fact that films are sold outright. The result is that long after their period of real usefulness has expired subjects are resold by the original buyers, hired out at such ridiculous rates as 5/- (or a little more than a dollar) a thousand feet, per week, and sometimes sent to the colonies and the east, absolutely spoiling the market in new stuff in these territories.

The institution in England of a system by which films were returned to the makers at the expiration of four or six months would cut at the root of many trade abuses. At present two or three profits are being made out of subjects sold at a figure which actually permits of one. An obvious instance is the fact—one of the open secrets of the trade—that some renting houses run "junk shops" under another name. These concerns do the "5/- per thousand" business and so reduce the quantities of new stuff wanted each week. With competition among manufacturers ever becoming more stringent, the necessity of allowing a film a fixed instead of an unlimited life of active use becomes more urgent every day.

Renters as a body are opposed to the idea of having to return films but it is probable that they would safeguard their own position best by supporting any scheme for limiting the life of the subject. It is notorious that many of the smaller producing concerns feel the pinch of competition severely already and with more stuff coming on the market each week, it is at least within the bounds of possibility that the more important concerns will in time have to consider the advisability of revising their methods of trading.

And one needs to know very little of trade conditions to realize that in such revision the function of the renter, as intermediary between the film seller and the film user, may very easily be abolished altogether in England, as apparently, it has already been in America. If such an alteration in trade methods ever comes about, the renter will have himself to blame. Wholesale buying on price instead of quality, the employment of selectors in many cases unequal to their position and, in some open to bribery, are hardly methods of trading calculated to evoke sympathy.



## Isabel Daintry

Royal



PLUCKY little Englishwoman—just four feet, eleven and a half inches, in height—with an amazing amount of personality, is the star of the Royal comedies. In the few months that she has been with the Mutual, she has played every line of business from a boy of ten years to an old lady of seventy. Isabel Daintry—even the name fits her exquisitely—was born in Denver, Colorado, of English parents. Her father died when she was a month old, and at three months, she was taken by her mother “home” to England. A year later, Mrs. Daintry married an Irish gentleman of wealth who had a beautiful home on Hyde Park Terrace in London. He brought up the little Isabel as his own daughter, surrounding her with every advantage of culture and travel.

At eight years, she was sent to the Convent of the Faithful Companion at Skipton, Yorkshire. Four years later, the family went to France, and Isabel continued her education at the Convent of the Assumption, near Cannes, on the Riviera. The child was a musician from her soul to her finger-tips. She played the organ, the piano and the violin; she also sang sweetly. In England she had been a pupil of Denza, the composer.

It was her music which brought about her meeting with Miss Hawkins Dentster, the original owner of Skibo Castle, and led to her romantic intimacy with the three little Bourbon princesses. Miss Dentster, who had recently sold her ancestral home to Andrew Carnegie, took a villa at Cannes. She was a frequent visitor at the convent, where she heard Isabel Daintry's voice. She asked her to sing at one of her matinee musicales. Among the guests, on that occasion, were the dethroned queen of Naples and her three young daughters, the princesses Josepha, Tia and Marie Immaculée.

The queen requested her hostess to present them to

the little singer, then thirteen years old. So delighted was she with the *piccolo cantatrice* that the following day she sent her carriage to the convent with an invitation to Miss Isabel to return to the royal villa for tea. With childlike naturalness and simplicity, the little musician sent back word that she was very sorry, but she was just going to take her violin lesson and must decline the invitation of the queen and the princesses.

Instead of being offended, the queen was charmed. Two days later, the royal carriage again drew up before the convent, to the great excitement of all the young pupils. A note was delivered by a servant in the Bourbon livery, for “Miss Daintry from Her Royal Highness the Princess Tia.”

“Please name the day,” it ran, almost imploringly, “when you will come to see my sisters and me.” Miss Daintry wrote back, “I will come tomorrow.”

That was the beginning of an intimate friendship which lasted five years—until at eighteen, Miss Daintry left the Old World, which had been for her so full of romance and wonderful associations, to win her way among strangers in the land which had given her birth but had never been her home.

From a very little girl, Miss Daintry wished to go on the

stage. She captured an engagement in the legitimate—and after several successful seasons found herself in motion pictures.

In August, 1913, the Reliance offered her the part of the Fairy Prince in “Once Upon a Time.” This dainty role was after her own heart. She played it exquisitely. When the Reliance forces went West, she was permanently engaged for leads in the “Komic” and then the “Royal” brands. Miss Daintry abandons herself to comedy roles with remarkable success. She has mastered the secret of the comic art—playing the most ludicrous and fantastic parts with deadly seriousness.

*The Biographer.*



Miss Daintry



# The Mutual Weekly Films

## The Clinton State Prison

Warden J. B. Trombley and 1,425 prisoners in the Clinton State Prison at Dannemora, New York, attended a performance of Oliver Morosco's "Peg O' My Heart," which was given on an improvised stage in the prison chapel, recently. A Mutual camera man hurried up-state to obtain pictures of the unusual occasion.

The Mutual camera man secured about 525 feet of film, showing the prisoners filing into the chapel to see the play, the prison shops and the large eating hall. It is a strict prison regulation that no inmate may be photographed with his face turned to the camera. So M. M. Robinson, the Mutual operator, was obliged to be content with taking views from the rear of the chapel. Many of the convicts, however, who did not care whether or not their faces were recognized by their friends outside the prison walls—or, perhaps, were glad to have the bare chance of communicating even distantly with those who knew them—turned and smiled into the lens.

Two performances were given—one in the morning and one in the afternoon. About 700 men attended each performance. The stage was built by prisoners who work at carpentering, and the scenery was painted by an ex-sign painter and an artist, formerly a miniature painter. The convict orchestra furnished music for the occasion.

Two of the "lifers," who have been in the prison at Dannemora for more than twenty-five years, and who had never seen a motion picture or a motion picture camera, examined Mr. Robinson's machine with great curiosity. He explained the mechanism to them and allowed the convicts to reel off about fifty feet of film. Mr. Robinson also obtained a promise from Warden Trombley that he should come and give the prisoners an exhibition of the views taken in connection with the "Peg O' My Heart" performance. Many of the men were keenly interested in the methods of picture projection.

The prisoners, who will appear in the Mutual Weekly No. 68, released on April 13, do not wear the customary convict stripes. They are clothed in decent, well fitting suits, similar to those formerly given time-expired prisoners upon their discharge. Neither do any cropped heads appear. The men wear their hair at the normal length, and parted in the style in which they used to wear it before they were placed in confinement.

Mr. Robinson arrived in time to film an operation by the prison surgeon, and to get several views of the tuberculosis ward. After the play, the warden, the keepers and the actors in "Peg O' My Heart" were photographed in the prison yard, with the convicts looking on, intensely interested.

The pictures were the first ever taken in a New York State institution, and Warden Trombley has ordered a set of the films as a permanent record for the prison library. Mr. Trombley also telegraphed his thanks to the Mutual Weekly management.

The films should be valuable as a testimony to the humane methods practiced at Dannemora, and should serve as a strong recommendation for the improvement of prison conditions in other institutions.

3 ft. x 10 ft. Heavy Cloth Signs for Your Theatre Front.




Size, 3 ft. by 10 ft. Printed in Red, Blue and White Strong, Durable Cloth—Not Thin, Flimsy Muslin. Eight grommets in each sign—grommets will not pull out.

We make other heavy cloth signs, same size and colors, same price, reading, Keystone Comedy To-day, Broncho Play To-day, Kay-Bee Play To-day, Thanouser Play To-day, American Play To-day, Majestic Play To-day, Mutual Weekly To-day.

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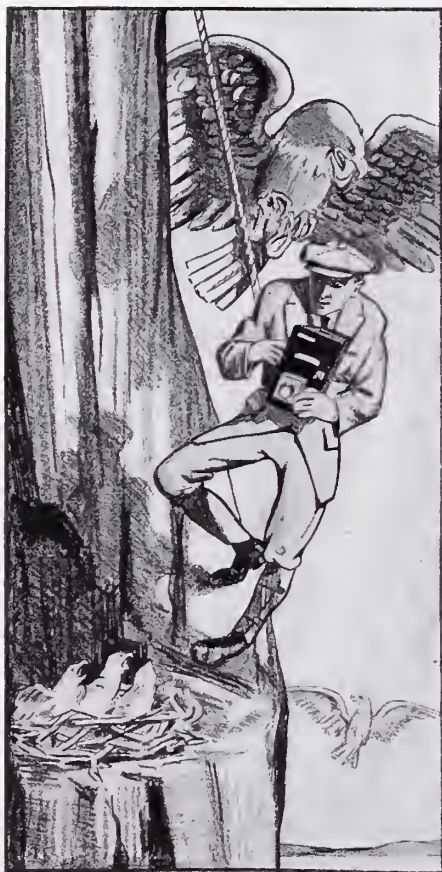
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No Place Too Remote,  
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# Mutual Weekly



All the Latest News  
in Motion Pictures

# Mutual Film Corporation

## Reel Life Displayed



*Reel Life* has recently occupied a position of prominence in Salt Lake City. "Shepard, the magazine man"—well known there as the owner of the largest store handling periodicals—offered a *Reel Life* window as a special feature. The display, which filled the large show front of the shop, was composed entirely of copies of *Reel Life*, dating from the issue of February 14. It showed covers featuring Vivian Rich and Harry Von Meter, of the American, in "The Cricket on the Hearth," and a scene from "The Adventures of a Diplomatic Free Lance," filmatized by the Thanhouser Company. Mabel Normand's laughing face, and the graceful figure of Irene Hunt, of the Reliance, were also conspicuous in the exhibition. The duograph covers presented a gorgeous color combination of Oriental reds, Persian orange and umber browns. The window remained, one of the lode stars of Salt Lake City's business district, for about ten days.

## Coles Back From the Coast

H. B. Coles, general manager of the Precision Machine Co., makers of the famous Simplex projector, has just returned from a trip to the Pacific coast. He reports splendid progress in California, Oregon and Washington. The theatres now being built in these states are strictly high grade, and they demand the finest projecting apparatus on the market. The Precision Machine Company has established a projection engineering department to consult with exhibitors in building new theatres. This up to date move, Mr. Coles was gratified to find is especially appreciated in the West. The department is for the benefit of all exhibitors, regardless of what make of machine they use.

Ask E. E. Fulton, No. 154 W. Lake St., Chicago, Ill., About

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Good for one chance on  
order to be given away  
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There is nothing more fascinating than a bright brass frame to display your photos or posters. We make Lobby and Theatre Fixtures and brass rails of every description. Don't fail to visit our show rooms.

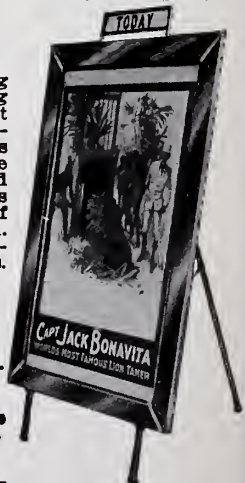
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# The Prize of \$25 in Gold

Offered by REEL LIFE for  
the best suggestion as to what

## “Our Mutual Girl”

should do, has been awarded to Miss Gertrude E. Petty, of 555 West 170th St., New York City

### HERE IS HER SUGGESTION:

“Our Mutual Girl,” with her aunt, accepts an invitation to tea at a club, where she meets the celebrated illustrator, Charles Dana Gibson. Mr. Gibson impressed by her piquant beauty, asks her to pose for a cover, which he has contracted to design for REEL LIFE, a Magazine of Moving Pictures, published by the Mutual Film Corporation. She gains her Aunt's consent and the following afternoon finds her ensconced in the studio of Charles Dana Gibson. After trying on different costumes she finally selects the costume of a simple little country girl, and takes the pose quite naturally and gracefully. After the picture is finished, Mr. Gibson shows “Our Mutual Girl” and her aunt over his studio, pointing out his treasures. Tea follows, and “Our Mutual Girl” and her aunt go home quite happy over her adventure into the “Land of Art.”

Mr. Gibson has accepted the invitation of REEL LIFE and his cover of “Our Mutual Girl” will ornament this magazine when it is finished.

Miss Petty's successful suggestion was selected from 1186 letters, many of which contained excellent ideas which will be used in the series.

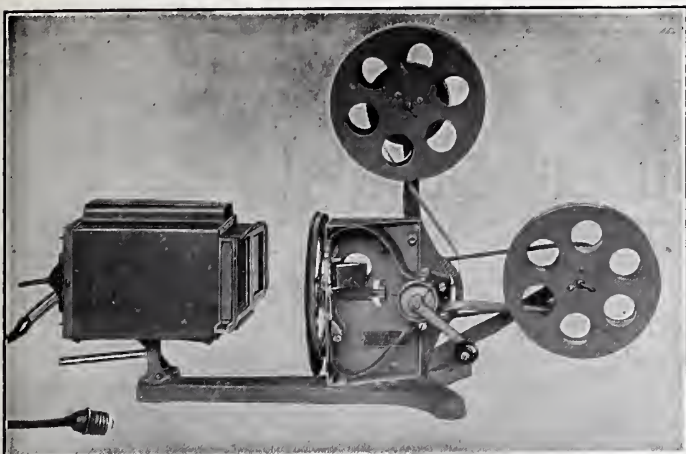
### HONORABLE MENTION WAS AWARDED TO

Allen C. Tanner, Jr., of 1202 West Main Street, Mt. Vernon, Ill.; Odeel Abdo of 63 Avenue Viger, Montreal, Canada; Miss Mildred Richter of 120 E. 116th Street, New York City; Otelia Kenepf of Moberly, Mo.; Bertha L. Haeseler of Orwigsburg, Pa.; Hattie Darnell of 326 Penn Street, Camden, N. J.; Miss Nell Wilhelm, 3629 Highland Avenue, Kansas City,

Mo.; Mrs. C. Reed of 14 West Main Street, Uniontown, Pa.; Jack Bachem of 697 West End Avenue, New York City, Waldon S. Hauck of 527 Sixty-first Street, Brooklyn, N. Y.; Mrs. James Scott of 1135 Galapago Street, Denver, Col.; and Miss A. M. Bernecker of 704 Jackson Street, Amarillo, Texas.

**REEL LIFE thanks the many readers who responded and offers congratulations to the winner, Miss Petty**





## The Phantoscope

IN contemplating placing an order for a motion picture projecting machine, please remember that we ship Phantoscopes the day the order is received. We have, and always expect to keep hundreds of machines in stock in advance of probable orders.

The Phantoscope is not a "We-will-soon-have" machine; for your orders will be filled from stock immediately.

And the model B Phantoscope is a handsome machine, finished in nickel-plate and buffed oxidizing, satin black lamphouse, new lamp fastener, new condenser holder; lever focus on M. P. lens and rack and pinion focus on stereo lens.

The motor driven Phantoscope is a joy to run; ask the man who is using one of them.

*Phantoscope Model B, \$100*

### Phantoscope Mfg. Co.

Bond Bldg.

Washington, D. C.

# \$100 REWARD \$100

The Enterprise Optical Manufacturing Company will pay a reward of \$100.00 to any person or persons giving or causing to be given information which in the judgment of the attorney of this Company, will lead to the conviction and collection of damages from the person or persons who have maliciously circulated the report that the Enterprise Optical Manufacturing Company had or was about to quit business, or other malicious and damaging stories. Any statement that we intend to quit business is malicious and false.

The MOTIOGRAPH has the most convenient and substantial lamp and lamphouse, of any machine on the market. The mechanism is equipped with solid steel gears.

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**STOP THE DISREPUTABLE METHODS OF OTHERS BY LAW.** Hence this offer. Write for full particulars.

### The Enterprise Optical Manufacturing Co.

564 W. Randolph St., Chicago



# Three Thanhouser Stunts!

1. "Repeat booking" record broken by "CARDINAL RICHELIEU'S WARD," a Thanhouser.
2. Labor question never so well handled as in "THE STRIKE," a Thanhouser.
3. Engagement of HAROLD MACGRATH, the famous author, to write for Thanhouser.

Yes, the Continental-Mutual offices find that never have their customers implored them so for "return dates" and "repeat bookings" as on "Cardinal Richelieu's Ward," the latest Thanhouser Big Production.

AND prominent employers of labor as well as labor men say that the violence and bloodshed attendant on so many labor disputes would be averted if people saw "The Strike," Thanhouser two-reeler out Tuesday, April 21st.

ALSO let it be known that no motion picture firm ever engaged a writer of greater note than Harold MacGrath, author of "The Man on the Box," who has positively and absolutely "signed" to create a new series of photoplays for Thanhouser.

## THE THANHOUSER THREE-A-WEEK

Released Sunday, April 19—"AN INFANT HEART SNATCHER," is the Thanhouser Kidlet and what she does to the Three Cross Men (brothers to the three "wise" ones!) is a sight for sore eyes. The trio are Arthur Bower, N. S. Wood and Riley Chamberlin, the Inimitable. Ethyle Cooke is the Kidlet's ma, Fan Bourke will make you shriek as the servant of the boarding house mistress, Carey L. Hastings and that Thanhouser veteran, Justus D. Barnes, makes an interesting judge.

Released Tuesday, April 21—"THE STRIKE," TWO REELS, a plea for industrial conciliation with Muriel Ostriche and Morris Foster, assisted by a splendid cast including Fan Bourke, Morgan Jones, Eric Jewett, Joseph Sparks, George Welch, Claude Cooper and Mrs. M. S. Cooper. Henry Harrison Lewis produced this two-reeler, from the scenario of Carl Gregory. The most dramatic and tense mob scenes shown in a film in many moons are in this.

Released Friday, April 24—"WHEN ALGY FROZE UP" is one of the Cyril Chadwick "Algy" comedies that get the laughs in the theatre and get the money at the box office. Mignon Anderson has the female lead and proves a sparkling comedienne. Her parents are played by Carey Hastings and Justus D. Barnes. Why did Algy freeze up? What had a cold shoulder to do with it? Why did he feel all chilly, even in the house?

**Thanhouser Film Corporation**  
NEW ROCHELLE, N. Y.

Head European Offices: Thanhouser Films, Ltd., 100 Charing Cross Road, London, W. C., England



# The World's Best Films are Produced In New Rochelle

—unless the general concensus is all wrong

## And Princess Films Produced There, Are “BEST FILMS” Every One

—unless every Mutual exhibitor is wrong

### So Get “HIS REWARD,” One of the Best Princess Reels of all, Released Friday, April 24

—written and directed by Fred Sullivan, featuring Morris Foster, Carey Hastings,  
Lydia Mead, Leland Benham and Arthur Bauer.

**No Prizes Offered for This Name!  
It Named Itself!**

# “Apollo Fred!”

(Don't Be Confused by Imitative  
“Prize” Names—Imitation Is the  
Sincerest Form of Flattery!)



## Apollo Fred Becomes a Homeseeker Did It Pay?

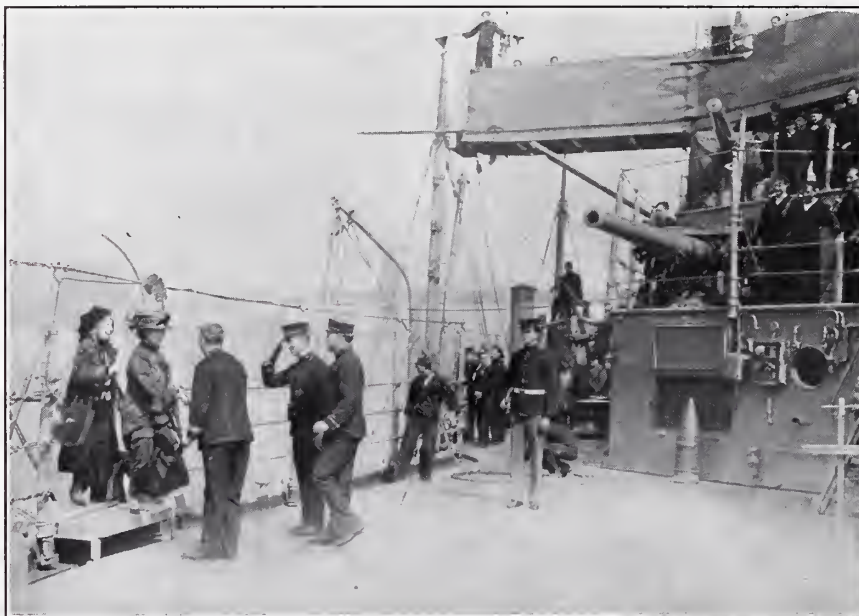
See the APOLLO for Sunday, April 26th, featuring  
APOLLO FRED, Marguerite Loveridge and Sid De Grey.

“Every APOLLO is a Comedy Reel—  
Any APOLLO is a Real Comedy!”



# "Our Mutual Girl" Becomes a Naval Expert

In Chapter XIV—The Special Naval Reel—Released April 20



"Our Mutual Girl" welcomed to the Arkansas.

Margaret "Our Mutual Girl" never had so instructive and entertaining a day as the one when five officers from the great new super-dreadnaught "Arkansas" invited her to visit the ship. She saw everything there was to see. Now she knows all about Uncle Sam's fighting strength for the officers gave her much interesting information about the ship, how the guns are fired and the daily life of the fighting jackies.

## "THE RETURN OF CAL CLAWSON"

Two-Part Reliance Drama Released April 25

Irene Hunt, Courtenay Foote and Arthur Mackley play the leading parts in this Western feature. The better nature of the outlaw asserts itself and he saves the life of the man who has captured him after a stern chase across the desert. Instead of leaving the ranger to die of thirst the outlaw takes him to the sheriff for care. The strife within the breast of an outlaw with rudiments of good remaining in his heart when confronted by a chance to do much good or evil was never so powerfully portrayed.

### Constant Reiteration

will impress a golden truth on anyone just as constant dripping will wear away a stone. So let it be said once more that D. W. Griffith is the head producer of Reliance pictures and has surrounded himself by the world's greatest acting and producing forces. The personnel includes G. W. Bitzer, photographic expert; Sam DuVall, master of properties; Blanche Sweet, Henry B. Walthall, Teddy Sampson, Irene Hunt, Courtenay Foote, Arthur Mackley, Mrs. Crowell, Ralph Lewis, Donald Crisp and Earle Foxe.

SOON—TWO RELIANCE DRAMAS EVERY WEEK—SOON



## Reliance Motion Picture Co.

STUDIOS—29 Union Square West, New York City  
537 Riverdale Avenue, Yonkers, N. Y.  
Hollywood, Los Angeles, Cal.







# BROADWAY

(Continued)

**W**E have returned from the "Coast" to tell you of more theatres on Broadway and its tributaries, using motion pictures exclusively or as a part of their entertainment.

¶ The Herald Square, Broadway and Republic theatres must be added to those previously mentioned, as the homes of many musical and dramatic successes, now using motion pictures and Power's service.

¶ The use of Power's Cameragraph No. 6A, in the projection of high-class pictures, has become as much a necessary part of animated picture development, as the themes and scenic effects of our best known dramatic and musical producers.

**Nicholas Power Co.**

Ninety Gold Street

New York City



**KAY-BEE**

# Keep Pounding

The Exchange Man for

**KAY-BEE  
DOMINO**

**KEYSTONE  
BRONCHO**

**KEYSTONE**

**BRONCHO**

Go after him, just as you would your Grocer, if he tried to induce you to take lemons when you asked for oranges.

There is no reason in the world why, if you as an exhibitor find that, when you run a **Kay-Bee, Keystone, Broncho** or **Domino** you do a good day's business that you should not be able to get all you want of them.

MR. EXHIBITOR—It's up to you to keep pounding the exchange for what you want.

*New York Motion Picture Corp.*  
LONGACRE BUILDING 42<sup>nd</sup> ST. & BWAY NEW YORK

**DOMINO**



## *Friend Exhibitor—*

A big, hard, bony knuckle,  
fisted punch powerfully  
driven straight from the  
shoulder *behind your busi-  
ness each month!*

*You* want the *profit* from  
such help.

Write us.

## *Photoplay Magazine*

*1100 Hartford Bldg.*

**CHICAGO**

NOTE—If you require an introduction to us or to know what sort we are, ask us to send you a copy of our April number. It's worth while—we'll send it.



# THESE DRAW

## "The Battle of Gettysburg"

The greatest of war plays has always been played to return dates.

5 Reels

## "Joseph in the Land of Egypt"

This play is so artistic it will make friends for any theatre where shown. It has been highly praised by laymen and clergy.

4 Reels

## "The Great Leap"

Is having long runs in New York. It is in great demand everywhere. One day's booking will never satisfy your patrons. Everybody will want to see it. It thrills. You will have to repeat.

4 Reels

## "Sapho"

Success has followed this 6 Reel Picture wherever shown. It packs the houses and everybody goes away feeling satisfied.

## "Seeing South America with Colonel Roosevelt"

A most interesting chapter in the Colonel's life, with many scenes of the streets and harbors of Brazil. Three reels have been released.

## "Robin Hood"

Brilliant photography, wonderful scenic effects and a picture that holds your interest from beginning to end. More pleasing than the play itself.

4 Reels

## "Zu Zu, The Band Leader"

Only two reels but so side-splitting that one could hardly stand more.

## "Gangsters"

Has held the boards at Weber's Theatre for a long run. It is destined for long runs everywhere. The New York American says "It is a great lesson for all."

## "Frou Frou"

A strong play in four reels from the French. Maude Fealy gives great strength to this play.

## CONTINENTAL FEATURE

29 UNION SQUARE, NEW YORK



# THE CROWDS

THAT'S ALL

## "Moths"

Four reels of intense interest, adapted from the famous story of the same name.

## "Ruy Blas"

Victor Hugo's works have been read the world over. This is one of his strongest stories, played for the screen in three reels.

## "Legend of Provence"

This is only four reels but could have been five, it is so very interesting.

## "Cardinal Richelieu's Ward"

Brilliantly Played by Florence La Badie and James Cruze

4 Reels

## "Mexican War Pictures"

With General Villa. By special contract with the Mutual Film Corporation.

## "The Floor Above"

is the first E. Phillips Oppenheim Story to be shown on the Screen. Contains a puzzle that would baffle Sherlock Holmes or Arsene Lupin.

## "The Battle of the Sexes" or the Single Standard

Staged by that Genius of the Photodrama, Mr. D. W. Griffith.

## "The Dishonored Medal"

is a drama of romance and retribution, combining military effects and the atmosphere of the Far East. Staged by W. Christy Cabanne under the supervision of D. W. Griffith.

## "The Mountain Rat"

By Mary Rider Mechtold. Reliance special feature. The Mountain Rat carries away all portable articles but leaves something for everything it takes. A novel story.

4 Reels

# FILM CORPORATION

ALL MUTUAL EXCHANGES



# Splendid Business Everywhere with "IMAR THE SERVITOR"

Plenty of advance booking and plenty of advance interest. Even our deathless "Sapho" didn't create so much comment *before its release*. The same old answer, of course; the American exhibitor wants every *good* picture. This must be good, else we wouldn't *dare* have advertised its "coming" on this page four consecutive times. Let just that fact speak for itself. Four reels with *real* stars and NO PADDING!

## The Darndest "Punch" You Ever Saw

in a one-reeler is in "The Tie That Binds," out Sunday, April 19th. Hogan is "out" for McGuire. Going to the latter's house, Hogan prepares to shoot McGuire and nearly takes the life of his own child, who is there, sitting in an armchair, wearing McGuire's hat. The shock puts new—higher—thoughts into Hogan's vengeful mind. And here's another: A prospector, after many months of digging, locates gold. But the roof of the natural "tunnel" in which he is working falls, and he is buried alive. Then comes a little collie dog who loved him, and locates him. The rescue scene is very realistic. It's in "An Unredeemed Pledge," out Tuesday, April 21st.



## "NEW MAJESTIC"

*"There Are No Favorites Like New Majestic Favorites"*



Business Offices:

29 Union Square West, New York

All-Year-Round Studios:

Brooklyn Heights, Los Angeles, Cal.





*Coming  
Soon*



Greatest of ALL-STAR Film Features, an adaptation by D. W. Griffith, of the life works and death of the Author of the Song that has Reached All Hearts

# “HOME SWEET HOME”

This is the First D. W. Griffith Release,  
Under the Banner of the

## MUTUAL FILM CORPORATION

Embracing the Entire Acting Staffs of the  
**RELIANCE** and **MAJESTIC** Companies  
Including the Following ALL-STAR Cast:

JAMES KIRKWOOD  
HENRY WALTHALL  
ROBERT HARRON  
DONALD CRISP  
RALPH LEWIS  
OWEN MOORE  
EDWARD DILLON  
JOHN DILLON  
EARLE FOXE  
COURTENAY FOOTE  
JACK PICKFORD  
SPOTTISWOODE AITKEN  
GEORGE SEIGMANN

BLANCHE SWEET  
MAE MARSH  
LILLIAN GISH  
DOROTHY GISH  
IRENE HUNT  
MIRIAM COOPER  
MARY ALDEN  
FAY TINCHER  
TEDDY SAMPSON  
MRS. CROWELL  
W. E. LAWRENCE  
F. A. TURNER  
W. H. LONG

*In 5 Reels*

*At Prices Within  
The Reach of All*



# PUTTING 'EM OVER

In baseball, means that the other fellow usually makes a hit. In business, it means that **YOU ALWAYS** make a hit.

*Simplex*

has batted out a good many hits this year. We open the season with this "clean up":

THE STRAND THEATRE, BROADWAY AND 47TH ST., NEW YORK, THE BIGGEST MOTION PICTURE THEATRE ON EARTH, SITUATED ON THE GREATEST THOROUGHFARE IN THE WORLD, IS EQUIPPED WITH SIMPLEX MACHINES AND ITS PROJECTION WAS ENGINEERED AND IS SUPERVISED BY THIS COMPANY.

That's all for this issue—except to add that if you, Mr. Exhibitor, would **MAKE A HIT** with your public which will **INCREASE YOUR PERCENTAGE** of profit and **WIN YOUR GAME**, be advised by the choice of this house, which accepts only **THE BEST** and install a

*Simplex*

## PEERLESS PROJECTOR

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# Reel Life

A MAGAZINE OF  
MOVING PICTURES



GENERAL FRANCISCO VILLA

MAY 16

What the War Means  
to the  
Women of Mexico

FORTY-FOUR PAGES FOR  
**FIVE CENTS**





Ask the Manager  
of the theatre where you go to see  
“Our Mutual Girl”

for the new magazine

## OUR MUTUAL GIRL WEEKLY

First issue to be given  
away just before Reel 19  
is seen.

It contains all the news about

“Our Mutual Girl”

and much of interest to women.  
The very latest styles drawn and

described  
by celebra-  
ted Fashion  
Experts and  
a Coupon  
which will  
aid you in  
securing a

MAY  
MANTON  
PATTERN  
FREE

*This Magazine  
Cannot be Bought.*



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# SEE AMERICANS FIRST

FLYING "A" FEATURE FILMS

## THE LOST SERMON

TWO PARTS - RELEASE MON, MAY 25, 1914.



"AMERICAN BEAUTY" FILM

### "JANE, THE JUSTICE"

A Farce Drama Featuring

MARGARITA FISCHER

Release Tuesday, May 26th, 1914

### "SHELTERING AN INGRATE"

A Thrilling Western Drama replete with spectacular scenes of cowboy sports in large hippodrome.

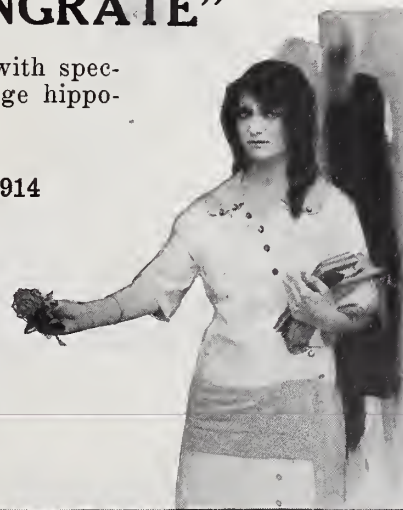
One and Three Sheet Lithos

Release Wednesday, May 27th, 1914

Featuring WM. GARWOOD and VIVIAN RICH in a Gripping Story of a Fight for Love and Principle.

### "THE LOST SERMON"

One, Three and Six Sheet Lithos  
Release May 25th



# AMERICAN FILM MFG. CO.



CHICAGO



Lava Flowing                      Ashes Falling  
 Houses Crumbling               Villages Burning  
 Thousands Fleeing For Their Lives

To be seen in the most  
 pretentious Photo-Play  
 ever offered to the public

# The Wrath of the Gods

OR

The Destruction of Sakura-Jima

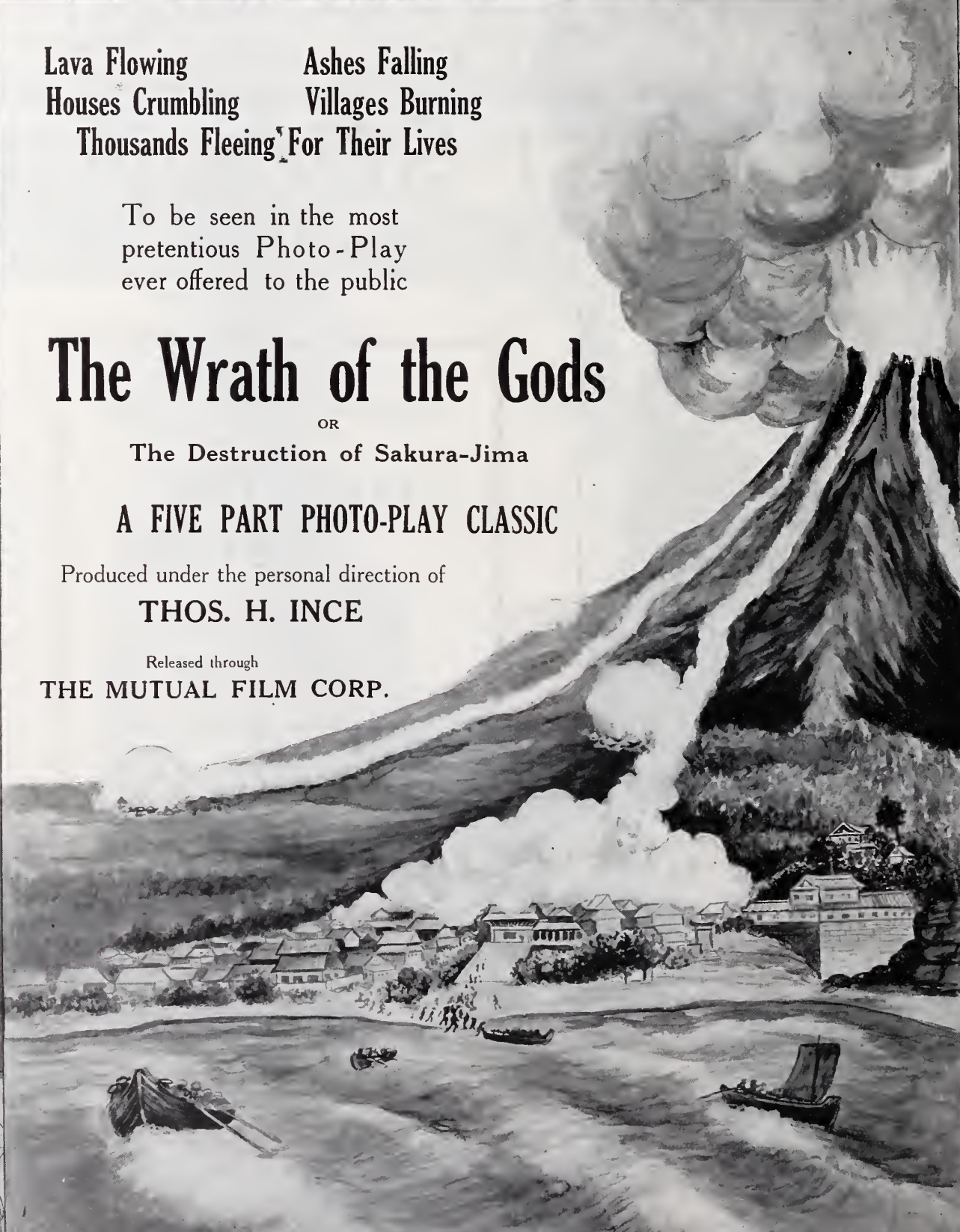
A FIVE PART PHOTO-PLAY CLASSIC

Produced under the personal direction of

**THOS. H. INCE**

Released through

**THE MUTUAL FILM CORP.**



*New York Motion Picture Corp.*  
 LONGACRE BUILDING 42<sup>ND</sup> ST. B'WAY NEW YORK



# "OUR MUTUAL GIRL"



"Our Mutual Girl" and Inez Milholland Boissevain

## Has Several Adventures

In Chapter XVIII  
Released May 18

Margaret, "Our Mutual Girl," leaves the old home in the country for the city. Arriving there she finds that the little girl whom she rescued from an East Side dive is again in trouble. By securing the good influences of Dr. Katherine Bement Davis, New York's woman Commissioner of Corrections and Inez Milholland Boissevain, the famous suffragist and woman lawyer, she has the girl released from Blackwell's Island, which she visits.

Margaret also has time to see Mizzi Hajos and Charles Meakins in the musical comedy hit, "Sari."

# "IZZY THE OPERATOR"

One Reel—Released May 20.

This is so good a comedy that it can not be denied a place among Reliance pictures. Max Davidson is seen again in his famous character of Izzy. Arthur Mackley is playing a landlord. That looks like some picture, and it is.

# "For The Sake of Kate"

Two Reels—Released May 23.

Here is an unusual two reel Western drama. Arthur Mackley is the sheriff; Mary Alden is his daughter and Miriam Cooper is the dance hall girl beloved by Frank Bennett, who plays the sheriff's son. Fred Burns plays Arizona Dick, whom the sheriff's daughter weds in the end.

## D. W. GRIFFITH

is the most prominent figure among the motion picture producers of the world. For years he made the Biograph successes. He made "The Battle of Elderbrush Gulch," "The Massacre," "Judith of Bethulia" and the rest of the big Biographs. He originated the present technique of photoplay production. To him are credited the "close-up," the most effective way of "registering" a point; the "flash-back," by which contemporaneous events happening in different places are clearly shown and the "fade-out," a wonderful bit of artistry. Those who follow in his train are legion but none successfully rival him. He

**IS THE HEAD PRODUCER of RELIANCE MUTUAL MOVIES**



## Reliance Motion Picture Co.

STUDIOS—29 Union Square West, New York City  
537 Riverdale Avenue, Yonkers, N. Y.  
Hollywood, Los Angeles, Cal.







**OFF TO THE FRONT!**

THE U. S. S. TEXAS, NEW YORK, MICHIGAN, BIRMINGHAM, SOUTH CAROLINA, UTAH, WYOMING, FLORIDA, NASHVILLE, FRANKLIN, PANTHER, DIXIE, ARKANSAS, CULLOH, PRAIRIE, CHARLESTON, RHODE ISLAND AND SAN FRANCISCO

EQUIPPED WITH

**POWER'S CAMERAGRAPH No. 6A**

**NICHOLAS POWER COMPANY**  
NINETY GOLD STREET, NEW YORK CITY



# Reel Life

A MAGAZINE OF MOVING PICTURES

Published by the  
Mutual Film Corporation  
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EDITED BY PHILIP MINDIL

Business and Advertising  
Manager  
WM. H. PECKHAM

Vol. IV, No. 9  
Five Cents—\$2.50 a Year

MAY 16, 1914

MORE THAN  
34,000 THIS WEEK

## *On Death-Choked Cemetery Hill—the Gettysburg of Mexico*



### *Villa's Sharpshooters, Dying and Dead, in a Brisk Outpost Fight*

One of the most remarkable war photographs ever presented. Look at this picture both with naked eye and with a microscope to see the "fog of fighting" on the soldiers' faces, the anguish of the death wound, the looseness of limb of the dead. This skirmish led to a brilliant victory by Villa at Torreón.





## THE LISTENER CHATTERS



HERE now are, as there always have been, those who "holler before they're hurt." Nor are they confined to the realm of childhood, physical or mental. Business is the most sensitive plant in the universe and like all sensitive organisms feels pain in imagination long before the wound is actual.

Some of the recent attacks on motion pictures are so savage that their very intensity has defeated their purpose. But there are other, subtler forms of assault. One, affecting our very liberty of speech, is through film censorship. This is a reactionary method of assailing both the presentation of drama, comedy, history and travel, and the publication of news on the screen. Look back of the reputed authors and protagonists of film censorship and you will see the vested interests most hurt by the growth of motion pictures.

Playwrights, producers, even stage-hands have now decided among themselves that the screen production is limited to melodrama and farce, that it is not adapted to the finer shadings of real drama and brilliant comedy. How transparent is the wish father to that thought! A standpat newspaper, seeing in the Mutual Weekly the medium whereby the public may get uncolored news, deprecates this "rather journalistic function of visualizing the events of the day."

Another method takes the outward form of ridicule. Always it has been a vogue among certain types of intellect to ridicule that which hurt the most and which could not, on the merits, be fought fairly. "There is no answer to a sneer"—except physical retort. The movies carry their own punch.

Franklin P. Adams (F. P. A.) conducts a quasi-humorous column in *The New York Tribune*. Adams, though he posed not long ago with Briggs, the brilliant *Tribune* cartoonist, for "Our Mutual Girl," does not like the movies. Here is what he said a few days ago in his column:

"THE DOCTOR FELL OF IT.

*I do not like a movie show;  
The reason why I do not know;  
And that is why I seldom go—  
I do not like a movie show.*

"We are as ashamed of our inability to enjoy the movies as of our failure to be caught by Joseph Conrad; for everybody we know is a movie fan. We are accused of highbrowism for not liking the films; but that is absurd, because we enjoy burlesque shows, and for six years we saw and enjoyed nearly every cheap melodrama produced in that time.

"It may be the obvious inevitableness of the movies that leaves us so cold. When you are watching humans, you know that anything might happen; but the films have no surprises. . . . And they hurt our eyes. An hour of them, and spots appear, like those that come when you try to sleep after a long session of dice-shaking."

When he was in "Our Mutual Girl" studio Adams declined an invitation to see how pictures are made on the ground that "it bored" him. "I hate educational subjects," he said, "I completed my education long ago."

*Reel Life* suggests for the new book of verse on which Adams now is working the title, "Poses and Reposes."

The Mutual pictures, "The Battle of Torreón" and "The Life of Villa," in seven reels, opened at the Lyric Theatre, New York, last Saturday and ever since have been playing to capacity in this big Shubert house. The pictures are meeting with the greatest success. Blasé dramatic critics and an almost equally blasé theatre-going public have voiced the marvels of the screen production of Villa's fighting filmed by Mutual cameramen. The famous six-mile-wide cavalry charge by Villa's wonderful horsemen, the modern French artillery in action outside Torreón, the reconstruction of the railroad track under heavy fire from the Federals, and, finally, the storming of an American wagon train by bandits, brought the spectators at every performance to the edge of their chairs. "The Life of Villa" is on at the Lyric Theatre for an indefinite run.

Mayor Mitchel, of New York, has expressed his unqualified approval of the plans formed by the Safety First Society to employ motion pictures, in the public schools and in the safety first organizations, in waging its campaign to reduce the number of deaths on the public highways of New York. The Mayor said:

"I am pleased to learn that the Motion Picture Exhibitors' Association has offered to cooperate with the Safety First Society in an educational campaign. The loss of life on public highways is one of the most distressing features of our municipal development. The motion picture film is one of the greatest educational factors in the community. I know of no better use of film or slide than to teach pedestrians, and children in particular, how to make safe and proper use of our public thoroughfares."

Ralph Folks, secretary of the Borough of Manhattan said:

"Our city and nation well may mourn the loss of our brave soldiers who fell in the performance of duty on Mexican soil. Likewise, the yearly loss of 500 lives on our public highways, in front of our very doorsteps, should cause us to hang our heads with sorrow. The motion picture theatre can be made a most important factor in lessening the loss of life."

A school teacher in southern California, writing a recommendation for a brilliant pupil, closed the note thus: "Julia is a disciple of joy and always full of Keystone material." It is significant that the word "keystone" should be incorporated with this new connotation into the language, and it is no uncertain tribute to the foremost producer of screen comedies, Mack Sennett.

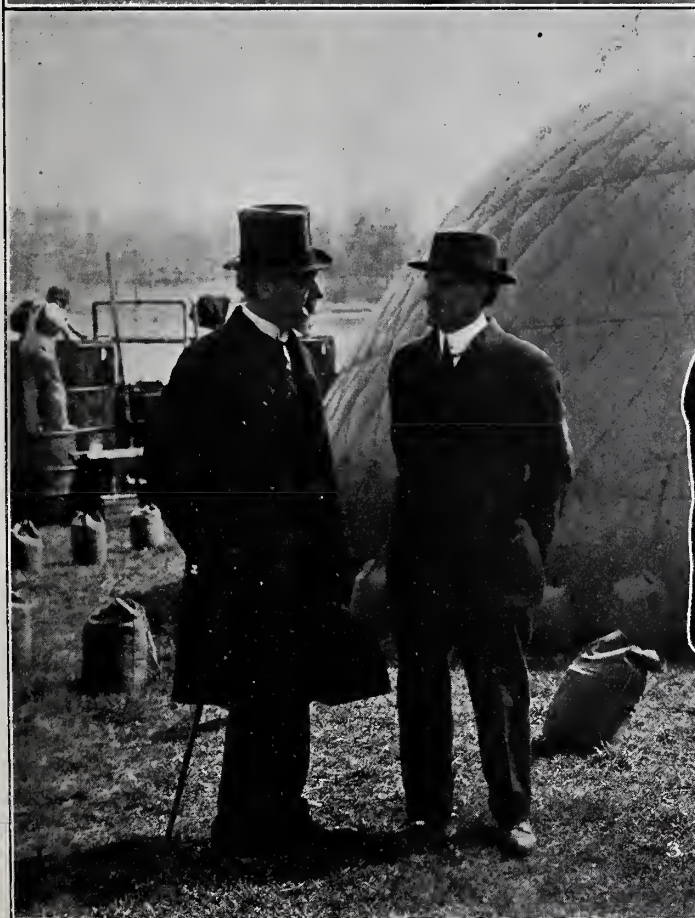
Mrs. Gertrude Howe Britton of Chicago is a strong advocate of moving pictures. In a recent address delivered under the auspices of the National Kindergarten College at 2944 Michigan Ave., Chicago, she said:

"The influence of the motion picture shows is good beyond question. Critics have said that poor people spend more than they should on this amusement; but, on the other hand, the pictures have done more than anything else to unify the family life among the people, for they have kept the families together in their recreation when they might otherwise have been miserably separated."

*The Listener.*



*"The Million Dollar Mystery"—Thanouser*



(1) Marguerite Snow as the "Countess Olga" Meeting the Conspirators. (2) Sidney Bracy, as "Jones," manages to get to the 'phone. (3) Alfred Norton and Frank Farrington. (4) Alfred Norton, Marguerite Snow, Frank Farrington, Lila Chester, Florence La Badie and James Cruze, in an introductory scene.



# "HOME, SWEET HOME"

A Griffith Masterpiece  
in  
Six Reels

## ALL-STAR CAST

John Howard Payne.....Henry B. Walthall  
— Supported by —

Blanche Sweet, Mae Marsh, Dorothy Gish, Lillian Gish, James Kirkwood, Courtenay Foote, Robert Harron, Irene Hunt, Miriam Cooper, Mary Alden, Fay Tincher, Teddy Sampson, Mrs. Crowell, Ralph Lewis, Donald Crisp, Owen Moore, George Siegmann, Earle Foxe, Edward Dillon, John Dillon, Jack Pickford, Spottiswoode Aitken, W. E. Lawrence, F. A. Turner and W. H. Long.

The Song of John How-  
ard Payne Who Had  
No Home

**J**OHNSON HOWARD PAYNE, author of "Home, Sweet Home," the song that has reached all hearts, was reared simply enough at Easthampton, Long Island. His parents were plain country folk, wrapped up in their son and his career. So, when he decided to leave his home and enter the theatrical profession, his old mother watched her boy's career very closely.

The start of Payne's stage career was auspicious and successful. For quite a time he prospered. He climbed higher and higher until finally financial failure overtook him. When his house of cards collapsed he was left deep in debt. His creditors were not lenient and the man who, in later years, wrote the immortal song was imprisoned for debt.

On Payne's release he decided to go abroad. England was his objective point. There he wrote plays, but again ill luck pursued him. Finally he was forced to sell all his unproduced manuscripts in a lump for a few hundred dollars. Then his fortune turned. He became successful. At the height of his career, the tender passion entered his life and he fell desperately in love with the widow of the poet Shelley.

The widow proved a fickle jade and later she flouted him for his more successful countryman and rival in love as well as in letters—Washington Irving. Spurned in love, Payne went to France. There he wrote his deathless lyric, "Home, Sweet Home."

Payne later returned to America, the land of his birth, and received the appointment as consul in Tunis, Algiers. There he died, alone, unhonored and unsung. Only his mother wept for him and her grief was doubly harsh for she believed that her beloved son had accomplished nothing in his life. She died, a disappointed and grieved woman.

But she little reckoned what her son had accomplished. For his song "Home, Sweet Home" will live forever and is the one song known to the tongues of all civilized lands.

"Apple Pie Mary" ran the one lunch counter in a little Western frontier town. A young man from the East, prospecting for gold, won the heart which had been unresponsive to the advances of all others. Her heart won, he was attracted by a beautiful girl from the East. For a time he considered deserting the little Western girl for the charms of the other, but the gentle strains of "Home, Sweet Home," played by the halting fingers of a wandering minstrel brought him back to a realization of his duty and to the calico-covered arms of "Apple Pie Mary."

In an expensive apartment house in the metropolis an elderly husband, immersed in the cares of business, lavished jewels, clothes and pleasures on his beautiful young wife. She grew tired of them and, failing to recognize the sterling worth of her husband, allowed a younger and handsomer man to woo her. They almost had decided to run away together. As the young wife was torn by the mental struggle between her duty and respect for her husband and her imaginary love for the other man, through the open window came the music of a violin. The air was "Home, Sweet Home," played by a famous violinist on the floor below. Its message was clear to the young wife. She dismissed her cavalier and remained true to the man she had married.

A poor old mother loved and cherished two wayward sons. One of them, fortunate enough to acquire some money, roused the envy and hatred of his brother. The poorer attacked the richer. They carried deadly hate for each other in their hearts. In the fight to the death both were killed. The old mother was rendered temporarily insane by the shock. As she sat in dry-

eyed agony, the tinkling of a guitar in the hands of a neighbor restored her to reason, and she found peace and consolation in religion. The melody the guitar played was "Home, Sweet Home."

*The Tale-Teller.*



Henry Walthall as John Howard Payne and the Reliance Players in D. W. Griffith's Great Drama, "Home, Sweet Home"

"Home, Sweet Home" had its first public performance last week in The Auditorium, Los Angeles. Two performances were given. Though the seating capacity of the theatre is 4,500, more than 3,000 persons were unable to secure admission to either performance. This is the first picture ever shown in The Auditorium, which is the Los Angeles home of grand opera and the big dramatic plays.

The manner in which "Home, Sweet Home" was received at these two performances satisfied D. W. Griffith that this photoplay now is ready for general exhibition. A startling phase of the two Los Angeles performances was the part the audiences played. Stirred by the intensely human interest of the picture and thrilled by the strains of the song that gave it birth, they enacted within themselves the pathos and drama of John Howard Payne's career. "Home, Sweet Home" will be shown for the first time outside of its two Los Angeles performances at the new Strand Theatre, New York, in the week beginning May 17.




### Snapshots Around The Griffith Studios



(1) Charles Harron, Cameraman. (2) Donald Crisp, F. A. Turner, James Kirkwood, Jack Pickford, Ed Morrissey, Mary Alden and Robert Burns. (3) Director Jack Adolphi and "The Kid." (4) D. W. Griffith. (5) Miriam Cooper, Virgie Clarke and "The Kid." (6) The Mutual Cowboy Trio.



## What War Means to the Women of Mexico



IN OLD Continental times and in our own Revolution, the Jeanne d'Arcs and the Sans Gènes who led soldier hosts and the Molly Pitchers who helped to man the guns were not infrequent. In all the Commune periods of France women warred in the streets shoulder to shoulder with their husbands and brothers. But in modern warfare—a scientific, well-organized business—one little expects to find women engaged except in the service of the wounded.

In Mexico, at the present time, it is different. There is a class of Mexican women—by far the largest class—who do not stay at home. They experience not only war's ever-prolonged fear for the safety of their loved ones, but follow on the very heels of the troopers, live the hard lives of the men in camp and on the move, and in final sacrifices, even pour out their blood on the firing line.

War photographers of the Mutual Film Corporation who recently returned from the front with the latest pictures of the Mexican war tell interesting stories of the devotion of these *soldadara*, or army women, as they follow General Villa's troops over the mountainous plateaus and sandy wastes of northern Mexico.

The *soldadara* is a type, made so by her experience. She is gaunt, serious, and fired by grim determination. Her clothes are coarse, either rough home Mexican make or hand-me-down American ready-mades, but her head and shoulders are always wrapped in a silk *mantilla* she has woven herself. Its edges are a maze of colors and fine drawnwork with fringe, and occasionally one catches a glimpse of a few threads of silver or gold. The saddle pommel always is covered by a bright hued Mexican blanket and she makes a strange, glaring picture on the dull colored desert or camp-ground.

Hers is not Red Cross duty, for the *soldadara* belongs to the army commissary department and pioneers into the most dangerous outposts to prepare food for the men. She receives no pay, but sacrifices herself usually for the love of husband or brother in the ranks.

The word "husband" in Mexico is a broad term. Church ceremonies are very expensive and the common people have a ceremony among themselves in which the couple pledge constancy—and keep it. The husband calls her his "woman" and she knows him as her "man." If the man dies his brother takes care of her or else his best friend, in case he has no brother.

A *soldadara* at times is able to ride on one of the gondola cannon cars of the railroad or on a pack-saddled burro. More often she walks by the burro's side so that her babies

or her pets may ride. Mexicans love their pets ardently and although the *soldadara's* burro is already overloaded with supplies she will keep with her several dogs or a chicken besides. Tucked inside her *mantilla* one may see a tiny Mexican dog, a *Chihuahua*, valued at \$200 Mexican money or even triple that sum by fanciers in this country.

The lower-class woman of Mexico is an Indian and she possesses all the forbearance and bravery of the race. The north-of-Mexico Indian woman is especially strong and loyal. She cares little as to whether the troops are moving or why they go, but without question follows her rigid line of duty. She sees a thousand tragedies enacted every hour and witnesses the horrors of war with more fortitude than white women ever could supply. The *soldadara* is unmoved by the dreadful work of the Colt rapid-firer—a gun which emits bullets so fast that thirty-six missiles have time to make pulp of a soldier's body from the time the first bullet hits him until his body falls to the ground. Perhaps the victim has been an old, beloved neighbor, but the *soldadara* continues her duty and feeds the nearby soldiers who still are fortunate enough to live.

In a country where there is no raw food or much fresh water a *soldadara* nevertheless can get ready a meal in fifteen minutes. From her little store of goods on the burro's back she can feed a hundred men in a day. Her goods are unprepared. She has no such canned meats, bread or even hardtack as the commissary department of our army carries. A *soldadara* is given only the raw materials and she must put these together on quick notice when occasion demands. There is a bag of corn grain at one side of her saddle, which she grinds between two desert stones and rolls and pats into little pancakes to be cooked in a small pan.

If there is no sheet-iron camp stove she uses a piece of tin which she places on two stones over her fire and which supports several pans and pots. A large thin stone sometimes serves as a lid. In the desert the *mesquite* grows in a little clump above the surface of the ground but its roots go some eighteen feet down in order to find moisture. The *soldadara* uses these long roots for her fire-wood.

In other bundles on her saddle she carries sacks of *frijoles*, (Mexican beans) which are very nourishing. She must make her own flour and roast her coffee before grinding. There is a great deal of beef in the country, but if a flank of beef is hung up after the killing it spoils in a few days. It does not decay, but the Mexican air, lacking moisture, dries it very quickly. The *soldadara* carries beef in strings and has a method of her own for softening it for use in order to make it fresh and palatable. The country is full of a certain species of quail and sometimes the soldiers shoot these.

All the conditions under which she lives are quite primitive. She stops by a running stream to wash her clothes and rubs the garments back and forth over the stones to drive out the dirt. Despite the difficulty of the life, many Mexican women have lately applied to the commissary department for places in the army.

If troops are taken prisoners the *soldadara*





## What War Means to the Women of Mexico

does not desert although she is free to do so. In at least one respect she carries out the Red Cross spirit, for she will feed a hungry man of the enemy's ranks if she is sure he is a soldier.

The story of Mathilde Martinez is one which will go down in history. This woman had volunteered as a *soldadara* of the Federal army, partly because she wished to follow her husband who was a Huertista lieutenant. They both fought in defense of the country's government until the battle of Chihuahua, when he was killed. The victorious Revolutionists took many prisoners. Mathilde Martinez, on foot with her five children, started out into the desert and headed for the north.

Many days later a bedraggled Mexican woman and five children, one of them still in its toddling age, walked into camp at Juarez, 225 miles from Chihuahua, and asked for help and food. The woman told little of the story of her escape and of the long journey. Mexicans are short of speech and do not waste words. People could hardly believe the woman had accomplished the feat until she was recognized as the Federal *soldadara* Martinez and they then learned of her husband's death. They questioned her at length. A few graphic words and gestures told the story.

On one of Villa's marches a *soldadara* lagged farther and farther behind the troops. Her husband was in another division of the army. This woman had been a noticeable figure about the camp because she wore a vivid red skirt and red *mantilla*. A *soldadara* can take care of herself in any sort of wilderness and knows by instinct the points of the compass, and the troops thought little of her falling behind. One or two at the end of the column asked her if she was tired and she replied, "No," and added that she might not join the men until the next day.

In Villa's camp the following noon the *soldadara* appeared as she promised, wearing only a black petticoat and waist. The red skirt seemed wrapped in her arms. The General, on his tour of inspection stopped before her and asked why she had not come with the others. She opened her crumpled red skirt bundle and showed him her newly born infant.

"This is why," she answered simply. Even an event of this significance could not keep her from her duty.

The order, "boots and saddles," was given in a certain Mexican town held by Villa's forces. While a soldier was fastening five cartridge belts across the back of his saddle his "woman" crossed two more of the belts over his chest and two about his waist.

"May God be with you but fight like H——," were her parting words. When he returned from battle she asked him if he had fought well or thrown his cartridges away.

"We were in H—— and I fought," was his terse reply.

"Then throw yourself on the ground in sleep," she commanded. "I will wake you." Satisfied that she could once more be proud of her hero she provided a good meal for him and all his soldier companions.

A young Mexican girl called at the camp of General Villa the day after a big battle. The girl's father and brother had served in the opposing Federal army and both had

been killed. She asked the General for the body of her father. (In Mexico, it is the custom to dispose of the bodies very quickly after the battle. Kerosene is poured over the clothing and ignited.)

"His body has been buried," Villa answered, "also that of your brother." She understood and turned to go. Then she faced the General again.

"Did he fight like a devil?" she asked, "and my brother, too?"

"Yes," Villa answered. "They fought like men and they have my respect."

Another class of women who remain at home show their patriotism in other ways. In the tiny towns they help make uniforms and outfit their men for war. In Tia Juana the women helped dig ditches and build embankments for the defense of their village. The town fell without a fighting chance but courage and the spirit of the attempt to defend it were there.

Some wealthy Mexican women have lately devoted much of their leisure to charity with the object of raising war funds. Others have left the country until the war is over.

In the larger towns there are clubs of women who dress in pure white and march in the streets, holding banners and singing songs of victory. The orchestra of the Mexican plaza helps kindle the patriotism of the people. The tunes carry far in the high air and the players often compose as they go along, the accompanying instruments falling in with the leader's melody, every musician interpolating grace notes at frequent intervals.

And there are war songs in the plazas where it is the custom of the young men to walk around the circle in one direction while the young ladies go in the opposite so that they can pass face to face.

In Mexico it is quite the custom for an admirer to stare at a lady boldly, follow her to her home and then stand across the street from her windows so that the family can look out and look him over. The Mexican woman takes this as a great compliment and is not insulted in the least, as an American woman would be.

When the refugees came to El Paso, the women noticed that the Texans looked respectfully at the women and did not stare at or follow them about.

"Has our beauty gone?" the Mexican women inquired, "or do we look queer? Your men here—they do not stare or flirt or follow!"

What is to happen next in Mexico is uncertain. What is sure is that Mexican women, from the lowest type of servile Indian to the lady of the best Castillian blood, are spirited and fearless and they may play a great part in the struggles of their distraught country. *The Chronicler.*





## "Our Mutual Girl" Helps a Weaker Sister

**H**ER stay at the old home in the country was very pleasant for Margaret, but "Our Mutual Girl" was not destined to enjoy it for long. She was happy in becoming chummy with her mother and in romping round the place she loved so well. Then there was the friendship with Bob King, which had come out of the shadows of the past into a very real present. Altogether, the world seemed very rosy to Margaret as she sat on the front steps. Suddenly she spied Bob coming up the path with a frown clouding his brow.

"Margaret," he said, "I'm afraid I must leave you. I've just received a telegram which makes it imperative that I return to the city at once. So I've come to say bye-bye for a little while."

"Oh, Bob, don't go," pleaded a pouting Margaret.

"I must," he replied. "But when you too get back to the city I shall want to see you again. May I 'phone you?"

"Surely," said Margaret and then, before she realized his intention, Bob quickly kissed her and hurried down the path.

The next day Margaret began to feel she had lost her taste for the country. She remembered the many activities of the metropolis. She thought of the myriad diversions of city life. Impulse resumed its conquest of "Our Mutual Girl." So kissing her mother good-bye, she took the train back to the city. And, more or less gentle readers, don't forget that Bob had gone back to the city, too.

"Oh, auntie, I've had the loveliest time back home," "Our Mutual Girl" cried, when she met Mrs. Knickerbocker. "Whom do you think I met? My old sweetheart, Bob King. And he's in the city now and he's going to telephone me and come to call some evening."

"Indeed he is not coming to call some evening," said the patrician Mrs. Knickerbocker crisply. "I presume he is some common country fellow. He will not be welcome or received under my roof. I am surprised that you should have entertained such an idea even for an instant."

"Oh, now auntie," "Our Mutual Girl" tried to plead, but her aunt was adamant.

"Here," said Mrs. Knickerbocker, "is a letter from that little friend of yours, Ada Taylor, the burglar's sister whom you rescued from an East Side dance hall and whom we placed in a position in a department store. She is in trouble again. Read this letter."

Margaret silently took the communication. From it she learned that Ada was indeed having her share of trouble. The little child of the slums was learning that it was diffi-

cult for her to rise above her former environment. Her erstwhile companions did not wish to see her get away from them. Through their machinations she had lost her position in the store and had been arrested. With no one to say a good word for her, for "Our Mutual Girl" was visiting in the country, she was friendless when arraigned in court and so was sent to Blackwell's Island. From there she wrote to her only friend, asking assistance.

"We must do something and that without delay," said Margaret, and, going to the 'phone, she called up Dr. Katherine Bement Davis, New York's Commissioner of Corrections, the only woman in such a position in America. "Our Mutual Girl" made an appointment for a meeting the next day.

"I think she's a wonderful woman," Margaret told her aunt, as she hung up the 'phone. "Think of her having absolute charge of all the penal institutions of this great city."

That evening a treat was in store for "Our Mutual Girl," for her aunt took her to "Sari," the reigning musical comedy success of the metropolis. Both were very much pleased with the beauty of Mizzi Hajos in the leading rôle and the cleverness of Charles Meakins who played opposite her.

The next day the problem arose of what lawyer to secure for Ada Taylor. The first name that passed through Margaret's mind was that of Inez Milholland Boissevain, the famous suffragist, a woman noted on two continents as a clear

and original thinker, on whom she felt she could rely.

"I'll try to interest her in Ada," thought Margaret.

When Margaret and her aunt called at the office of the famous woman lawyer they found her very charming and much impressed by the story of what had happened to Ada.

So the three, Margaret, her aunt and Mrs. Boissevain, went to the famous Jefferson Market Women's Court. While Mrs. Boissevain pleaded with the Judge, Margaret looked with interest round the room which daily staged so many tragedies. The Judge, fortunately, was much impressed when he heard Ada's friends tell their side of the case, and he signed an order for her release.

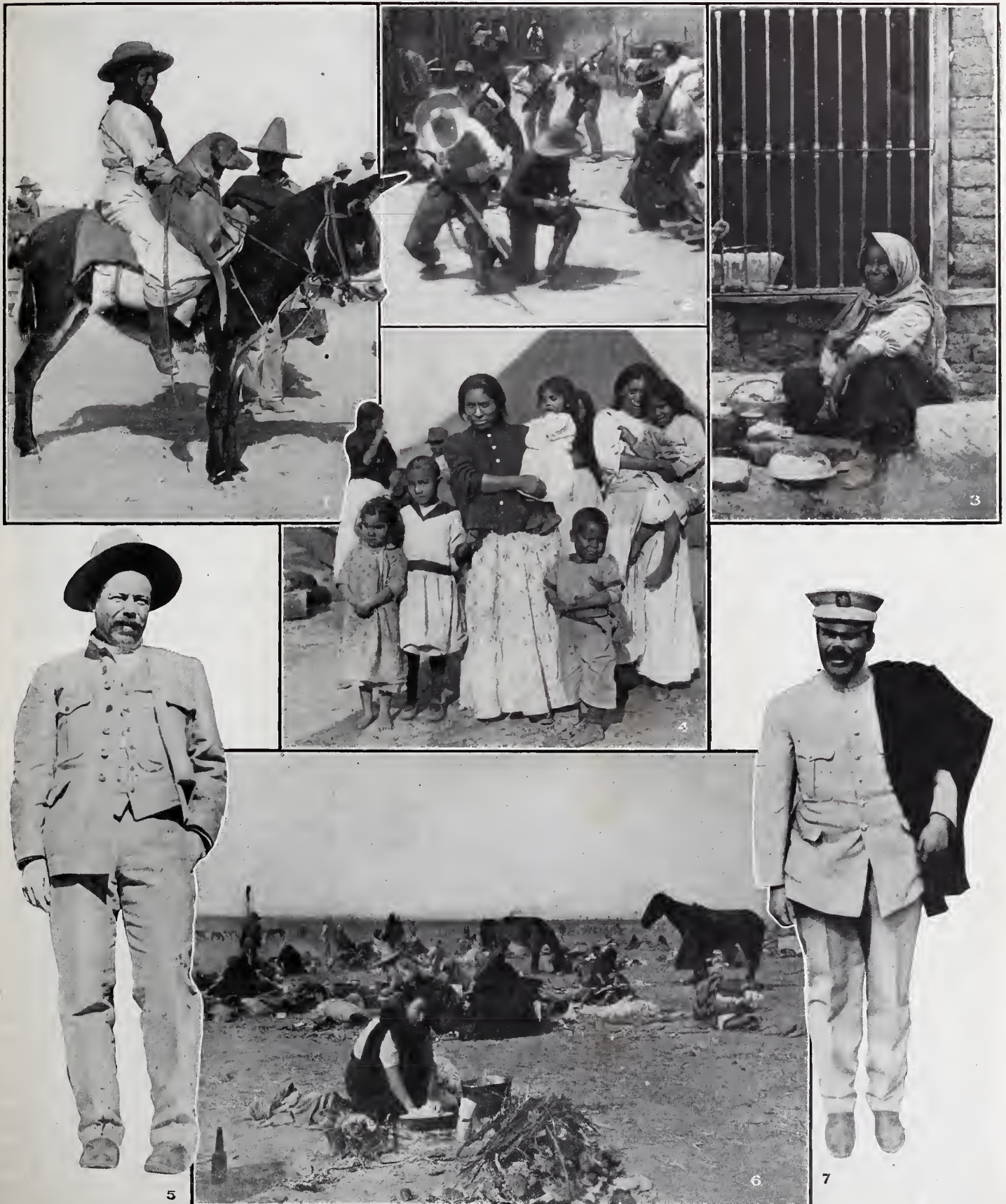
Armed with this order "Our Mutual Girl," accompanied by Commissioner Davis, started for Blackwell's Island. While the legal processes necessary to the release of an inmate were being gone through, "Our Mutual Girl" made a short tour of inspection. She saw several hundred of the prisoners, many of whom turned their faces toward her, smilingly, glad of the chance to see one from the outside world. At last the matron led Ada out and, for the second time, Margaret took the little waif home with her.



"Our Mutual Girl" with the William Rogers Chapmans at the Rubinstein Club in the Waldorf



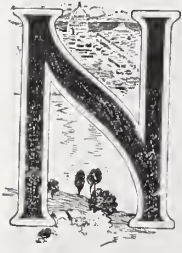
*Mexican Women in Battle, Camp, and on the March, and General Villa*



(1) A Woman of the Federal forces. (2) Constitutionalist Soldadara in battle, from "The Fall of Torreón" and "Life of Villa."  
 (3) Indian woman cooking for her imprisoned husband. (4) The famous Federal Soldadara Mathilde Martínez (center), her children and companions (see pages 10 and 11). (5) Villa after the fall of Torreón. (6) Constitutionalist army camp scene. (7) Villa in his new uniform, with serape.



# STORIES OF THE NEW PHOTOPLAYS



ORMA PHILLIPS, "Our Mutual Girl," accustomed as she is to meeting the celebrities of the day, never, perhaps, had a greater personal tribute paid her than recently at the Waldorf Astoria, when she attended the tenth annual "white breakfast" of the Rubinstein Club as the guest of honor. She walked into the breakfast room with Mr. and Mrs. William Rogers Chapman, preceding a thousand of the city's most prominent women in all lines

of activity. Her introduction to the assembly by the club hostess took place beneath a bower of white peach and apple blossoms. Motion pictures of the occasion were taken by the Mutual Film Corporation. Among the invited guests present were Dr. Katherine Bement Davis, Mrs. W. A. Prendergast, wife of the Comptroller of New York City; Marcus F. Marks, President of the Borough of Manhattan, and Mrs. Marks; and Mrs. John Purroy Mitchel, wife of the Mayor of New York.

## "OUR MUTUAL GIRL"

In Which Margaret and Her Protégée Have Equally Thrilling Adventures

(Reel 19)

Released May 25, 1914

On the morning after procuring Ada's release from Blackwell's Island, Margaret woke bright and early. Her little protégée, worn out with her recent hardships, was still sleeping.

"I'll not rouse her," thought Margaret. "After those hard cots, a real bed must feel so good."

"Our Mutual Girl" and her aunt spent the forenoon reviewing the Spring fashion display at Stern Brothers. Meanwhile, at the Knickerbocker mansion, Ada Taylor had waked, dressed and breakfasted. She waited in Margaret's dainty boudoir, debating with herself whether she should accept her deliverer's generosity. After considerable mental struggle, she decided to slip away as quietly as possible. The news of her release had reached the East Side, and she had been shadowed to Margaret's house by her former sweetheart of the dance hall. Thus it happened that when she was stealing away, she ran into the arms of "Kid Joseph."

"Come over in the park, Ada, I want to talk to you," he urged. "This dame ain't slipping you the pad and the eats because she likes your sort. She's got a society bug and thinks you're a little classier than a pet dog. By and by she'll tie a can onto you; then you won't have no pals nor nothin'. Better stick along with me."

Thus persuaded, Ada went back to the East Side.

Almost at the same hour, on her way home in the motor, Margaret rescued Ada's brother from the police. He had yielded to the old temptation and made an attempt—unsuccessful, however—to break into a store window where \$7,000 in bills was displayed. When they reached home, they found Ada gone. Her brother knew whom to suspect, and Margaret would have lost no time in following him to her protégée's rescue, had not Mrs. Knickerbocker put her foot down on the plan. A half hour later, nevertheless, "Our Mutual Girl" stole out of the house on her perilous quest of Ada Taylor.

## MUTUAL WEEKLY No. 72

Released Week of May 11

The Mutual Weekly announces a varied program of unusual interest. It includes several American subjects, two striking Canadian pictures, and recent events in England, France, Monte Carlo, Algiers and South America. The items are as follows: Thousands of I. W. W. "mourners" for the Colorado strikers gather in Mulberry Park, New York, to protest against government action in the West; the King and Queen of England are guests of President Poincaré of France; Algiers celebrates the coming of Spring with a flower festival; an immense concrete grain elevator topples over in western Canada; General Sickles, last of the great Civil War heroes, dies in New York; thousands opposed to Home Rule in Ireland, meet in Hyde Park, London; the first official transcontinental express on the Grand Trunk Pacific arrives in Prince Rupert; small motors compete in exciting race at Ramboulet; dog races are held at Le Pas, scene of unusual Spring sports in northern Canada; annual meeting of motor boats and hydroplanes at Monte Carlo marks the opening of the Monaco season; German warships pay a friendly visit to Montevideo, Uruguay; the largest ostrich farm in the United States produces vast profits at Phoenix, Arizona; Pasadena ladies procure chimpanzees as household pets.

## THE SOMNAMBULIST

A Thanouser Comedy Featuring Cyril Chadwick

May 17, 1914

### CAST

Algernon, the sleep-walker .....	Cyril Chadwick
Marianne, his wife .....	Florence La Badie
Tom, a hotel transient .....	Sidney Bracy
Jack, the day clerk .....	N. S. Wood
Frank, the night clerk .....	Arthur Bauer

Algernon tries the patience of his gentle wife by wandering in his sleep. In the wee sma' hours of the morning, he travels the roofs of the neighboring apartment houses, and rambles the streets. Marianne sews his name and address on the back of his pajamas, and leaves the rest to Providence.

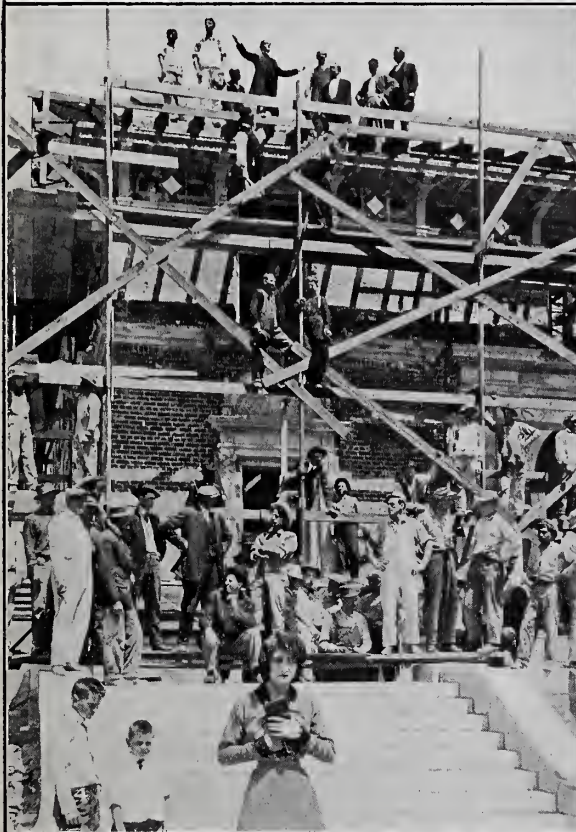
One night, prowling in his sleep, he descends a fire escape and enters a hotel room where Tom is peacefully slumbering. He climbs into bed, but soon wakes. Seeing Tom there, but no trace of Marianne, leaps to the conclusion that this intruder has made away with his wife. He summons help, and as the night clerk does not know Tom, and Algernon's story sounds plausible enough, he gets a policeman, and Tom is carried, protesting violently, downstairs. Here, however, the bell boy recognizes him as a transient arrived that day.

Algernon, meanwhile, perceives that he is not in his own house, and that he is likely to get himself into serious trouble. He hurries into Tom's clothes and makes his escape. Marianne has already discovered his absence and has gone to notify the police. On her return, she finds her lost husband asleep in bed. In desperation, she ties a rope to a staple on the wall where he cannot reach it, knotting the noose around his neck. And across the fire escape, Tom is rigging up an automatic window-releasing attachment, fatal to sleep-walkers.

(Continued Overleaf)



*Scenes and Players in New American and Beauty Dramas*



(1) Louise Lester and Vivian Rich in "The Lost Sermon." (2) Margarita Fischer in "Jane, The Justice." (3) George Field as The Escaping Convict in "Sheltering an Ingrate." (4) Vivian Rich in "The Lost Sermon." (5) Winifred Greenwood, Ed Coxen and Josephine Ditt in "Sheltering an Ingrate."



## STORIES OF THE NEW PHOTOPLAYS

### FOOTPRINTS OF MOZART

In Two Reels

Wherein a Disheartened Musician Finds New Life in a Vision of the Great Composer—an American Phantasy

May 18, 1914

#### CAST

Stanton, a young musician.....	Ed Coxen
Ruth, his sweetheart.....	Winifred Greenwood
Ruth's mother.....	Ida Lewis
Joseph Allen.....	William Bertram
Mozart, at age of 30.....	George Field
Mozart's wife.....	Charlotte Burton
A business man.....	John Stepling
Wife of old friend of Stanton.....	Edith Borella
A poor neighbor.....	Adelaide Bronti
A musician.....	Harry De Vere

Stanton was discouraged. Before him on the table, littered with music manuscript, lay several compositions of his that had come back by the morning post, and a little box, open, containing a ring. Stanton let the note in Mrs. Allerton's tall, fashionable writing, slip from his nerveless fingers. "Ruth shall not sacrifice herself by marrying a poor man." He leaned his head in his hands. The rejected MSS. were depressing enough—but now that his engagement was broken, his last spark of ambition was suddenly snuffed out.

Weak from insufficient food, he sank into a lethargy, in which he seemed to drift out of the body. The bust of Mozart—the one ornament in the bare room—was speaking to him, and, in a vision, the tragedy of the great composer's life was reviewed before his imagination. He seemed to hear Mozart, with his dying breath, singing the "Requiem," and heaven's white robed choir welcoming the soul of the composer with the "Gloria" chorus.

The beauty of the music roused Stanton. Transfigured, he seized his violin, flung open the window, and poured his soul into the instrument. A stranger, passing in the street, paused to listen.

"If that musician wrote what he is playing," he said aloud, "he is the composer I have been seeking."

Meanwhile, Ruth Allerton, defying her mother's wishes, had come to find her lover. The stranger in the street and the young girl went into the musician's garret together—and before either spoke, merely by the expression of their faces, Stanton knew that he had once again everything in the world to live for.

### THE COURTING OF PRUDENCE

An Affecting Drama of Love and Paternal Forgiveness by the Beauty Players

May 19, 1914

#### CAST

Prudence Benton.....	Margarita Fischer
Larry Neil.....	Harry Pollard
Ezra Benton.....	Frank Cooley
Ezekiel Hendricks.....	Joseph Harris
Squire Goodman.....	Fred Gamble
Mrs. Goodman.....	Mary Scott

Ezra Benton is a typical farmer of the middle west. By hard work and severe economy he has become prosperous, and it is his ambition to marry his daughter,

Prudence, to a wealthy neighbor, Ezekiel Hendricks. Hendricks is fifty years old, a widower and lonesome. Prudence is seventeen, very sweet, gentle and romantic. Her affections are centred in Larry Neil, a simple, industrious, good-looking young fellow who works for her father on the farm.

Benton schemes to leave Hendricks and Prudence alone one evening before the fire, confident that Cupid will do his part. When, later, the father steals downstairs, and, through the key-hole, sees two heads close together in the firelight, he is filled with satisfaction—until the man turns his profile, and he recognizes Larry Neil. An hour later, Larry is walking a lonely road to the nearest town, and Prudence is crying her eyes out in her room.

Worn out by weeks of harassing, Prudence consents to marry Hendricks. Larry hears of the forthcoming marriage and enlists the help of a kindly justice of the peace in the next town. The night of the wedding a thrilling abduction is perpetrated. When the enraged father and bridegroom-to-be give chase after the figures of a man and a woman on horseback, Larry and Prudence emerge from around the corner of the house and, calling the guests back indoors, are married by a justice of the peace. Meanwhile, Benton has overtaken the fugitives who, he finds, are boy friends of Larry, one of them disguised as his daughter. He returns home in a frenzy and is about to give the girl what, in his opinion, she deserves, when a vision of her dead mother rises between his daughter and his anger. He draws her to him with a kiss of forgiveness.

### "A DOG OF FLANDERS"

Ouida's Beautiful Story Pictured By the Thanouser Company

May 19, 1914

#### CAST

Nello.....	Marguerite Snow
His Grandfather.....	Mr. Fischer
The Rich Miller.....	Justus D. Barnes
His daughter, Alois.....	Mignon Anderson
His wife.....	Carey L. Hastings
THE DOG.....	HIMSELF

Nello lived with his aged grandfather near Antwerp. They were very poor, and the grandfather limped about with a cart in which he carried milk to the city. A poor dog, beaten and misused by a cruel tinker, was left by the roadside to die. Little Nello found him and adopted him. Soon the animal was able to get around again upon his stout legs and was ever after the faithful friend and servant of the household. He drew the milk wagon to town for the grandfather, trotting along cheerfully between the shafts, and when the old man became too weak to keep up his route, Nello, now quite a lad, took his place. The boy's ambition was to become a great artist, and on his visits to Antwerp he would steal into the cathedral to stand spellbound before the wonderful Rubens.

Near Nello's cottage lived a rich miller whose little daughter had been his playmate in childhood. But the miller had refused to let the poor boy visit Alois as they grew older. He feared that his daughter might get romantic notions in her head about this penniless lad. Nello worked all the harder at his sketching, resolved to become famous and win

(Continued Overleaf)



*"A Dog of Flanders"—Screen Version by Thanouser*



(1) Marguerite Snow as "Nello," with the milk cart at Antwerp. (2) "Nello" appeals to "The Rich Miller" (Justus D. Barnes). (3) "Nello" and his grandfather (Mr. Fischer). (4) "Nello" sketches Alois, the miller's daughter (Mignon Anderson). (5) "Nello," "Alois" and "A Dog of Flanders."



## STORIES OF THE NEW PHOTOPLAYS

the miller's regard. A competition was held in Antwerp, open to all untrained artists under eighteen years of age, and Nello submitted a drawing. But the prize and the art scholarship he so coveted were awarded to the son of an influential citizen, though the rich boy's work had shown far less talent than his.

Brokenhearted, Nello went home, to find that his grandfather had died and that the cottage had been confiscated. All that he had left in the world was his dog, and the two of them went sadly forth to shift for themselves. Struggling through a heavy snow storm one day, Nello came upon a wallet. Something told him that it belonged to the rich miller. He took it to the miller's house, giving it to his wife.

Begging her to take care of his dog in its old age, Nello turned away again into the storm. The miller wished to make amends to the boy. But when, after long seeking him, he found Nello, it was too late. His faithful dog had made his escape from the miller's house and gone to share his master's fate. The miller found them together, dead in the snow.

### BEYOND THE CITY

**A Beautiful Drama of Deep Spiritual Significance, with Vivian Rich of the American in the Lead.**

May 20, 1914

#### CAST

John Doran, a mountaineer.....	Harry Von Meter
June Doran, his daughter.....	Vivian Rich
Cliff of the Hills.....	William Garwood
Jack Rance, a cadet.....	Jack Richardson
May Watson, a prostitute.....	Louise Lester
Frank Thompson.....	Reaves Eason

June Doran has always lived with her father in the mountains. She is as innocent of the world as a child, and has given her heart to a young mountaineer known as "Cliff of the Hills." Jack Rance, an underworld cadet, visits the neighborhood, meets June and is attracted by her fresh, young beauty. He affects the fine manners of a city bred gentleman which fascinates the inexperienced girl. They meet secretly, and, after many promises, he persuades her into going with him to the city. He takes her to a house of ill fame, and the simple country girl suffers a terrible awakening. One of the women in the house, however, helps her to make her escape.

June returns home. Every mile nearer the familiar wilds in which she has been born and taught is to her as the awakening from an evil dream. At last, at dusk of the second day of her absence, she stands by the window of the cabin. She sees her father before the fire, with his Bible on his knees. For a moment she hesitates. She puts her hand on the latch of the door, drops it again, then timidly knocks. The next moment she is folded in her father's arms.

"Cliff of the Hills" passes. He sees, through the window, his sweetheart in her father's embrace. The thought of her perfect innocence, and that some day she will be his wife, fills him with a fervency fairly religious. It were well he should never learn the secret June is sobbing out on her father's shoulder.

### "BREED O' THE NORTH"

**A Drama of Primitive Life in French Canada by the Broncho Company**

By Richard V. Spencer and Thomas H. Ince.  
May 20, 1914

#### CAST

Joan Froulard .....	Clara Williams
Père Froulard.....	Herbert Standing
Billy Gordon .....	Harry G. Keenan
Pierre Deschamps .....	Walter Edwards
Nitomish, an Indian woman .....	Mama Lone Bear

Billy Gordon and Pierre Deschamps both aspire to marry Joan Froulard. Gordon wins out, and Deschamps, in a jealous rage, slanders the girl in the community. His evil tales reach Gordon's ears. He compels the "Frenchy" to apologize to Joan and to the settlers and then drives him from the town. Several years pass. Gordon and his wife, Joan, are living in a lumbering town further north. Deschamps happens to come there to work in the camp. He gets into a quarrel with his foreman whom he kills, and makes his escape.

The lumbermen start to track the murderer and Gordon joins them, unconscious of the identity of the man they are seeking. Meanwhile, Deschamps has applied at Gordon's cottage for shelter. Joan fails to recognize him with the heavy growth of beard he now wears. Supposing him an honest lumberman, worn out with travel, she hospitably welcomes him in.

That night Deschamps cuts off his beard and goes into Joan's room. A fierce struggle ensues, in which she loses consciousness. Deschamps carries her to the top of a high cliff and is on the point of flinging her over onto the rocks below, when Gordon leaps out of the thicket. The next instant, Joan is in her husband's arms and Deschamps is lying, senseless, under the precipice.

### THE FIRES OF AMBITION

**A Powerful Western Subject Produced Under the Domino Brand**

By Richard V. Spencer and Thomas H. Ince.  
May 21, 1914

#### CAST

Joe Braly .....	J. Frank Burke
Jim Patton .....	Chet Withey
Mrs. Patton .....	Rhea Mitchell
Vida Carew .....	Miss Burbridge

Jim Patton and Joe Braly are partners in a mining claim. Jim forces a quarrel over the division of their first "clean up," and, thinking he has killed Joe, puts the body in a canoe and lets it float down the river where, later, stunned but still breathing, the injured man is found by the Indians. The redmen take him home and nurse him back to health. But with the restoration of his bodily vigor, his mind remains like that of a little child. All memory of his history and knowledge of his identity have forsaken him.

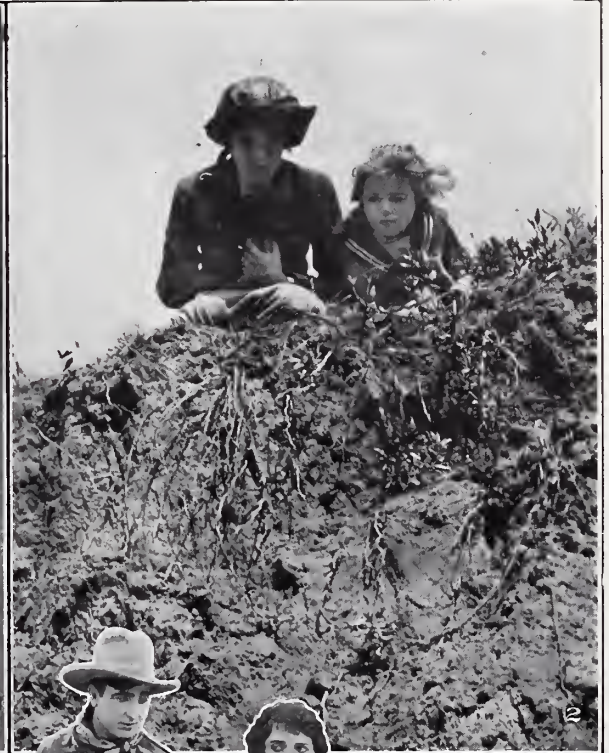
Jim disposes of the ill-gotten claim at a big price, and is elected to Congress by the wealthy cattle interests of his district. He meets the beautiful daughter of Senator Carew, and thinking that marriage with her will further his political ambitions, he divorces his wife. Patton and Senator Carew pass a bill providing for Indian reservations. They are called to a Western fort to confer with the chiefs, among whom is Joe Braly. The sight of Jim brings back Joe's memory, and he plans revenge.

Joe, whom Patton fails to recognize in his Indian dress, promises that the Indians shall go peacefully onto the reservation. He then orders the redmen to watch all trails from

(Continued Overleaf)



*Two Strong Plays by the Reliance and Majestic*



(1) R. A. Walsh and "The Kids" in "The Double Knot"—Majestic. (2) Billy West and Fay Brierly in "The Angel of the Gulch"—Reliance. (3) Jack O'Brien and Mary Alden in "The Double Knot"—Majestic. (4) R. A. Walsh in "The Double Knot"—Majestic. (5) Frank Bennett, Arthur Mackley and Fay Brierly in "The Angel of the Gulch"—Reliance.



## STORIES OF THE NEW PHOTOPLAYS

the fort. They attack the stage, taking Patton captive. Making himself known to Patton, Joe binds the hands of his old enemy, ties a canteen of water around his neck, and turns him loose in the desert.

### A CIRCUS ROMANCE

A Love Story With a Thrill by the Princess Players

May 22, 1914

#### CAST

Papita, a bareback rider..... Muriel Ostriche  
Her father ..... Riley Chamberlain  
The ringmaster ..... Charles Horan  
The doctor ..... Margan Jones  
His sister ..... Nettie Ritschell  
Fortune Teler ..... Miss Rehnford  
The hostler ..... Eugene Redding

Papita, the star bareback rider of the circus, is much annoyed by the unwelcome attentions of the ringmaster. He happens to see her with the doctor of the village where they are stopping. His jealousy aroused, he plans to avenge himself on the girl by cutting the rein of the horse which she is going to ride that day. The accident occurs, whereby Papita's kneecap is fractured. The doctor, who is at the circus with his sister, attends her and takes her to his home. She is unable to go on with the show next day, and that evening when her father comes to bid her goodbye, the doctor suddenly asks his consent to marry Papita whom he confesses he has long admired and whose troupe he has followed from town to town. He offers the old father a home with them; and thus a serious mishap ends in much happiness.

### THE SOCIAL GHOST

A Kay-Bee Drama, Wherein "A Dead Love" Is Restored To Life by Two Children and a Dog

By William H. Clifford and Thomas H. Ince

May 22, 1914

#### CAST

Mrs. Banners ..... Leona Hutton  
John Banners, her husband ..... Barney Sherry  
Tom, their son ..... Cyril Gottlieb  
Ethel, their daughter ..... Mildred Harris

Tom Banners' mother is an invalid. Their money gone, and no food in the house, Tom, who is about fourteen years old, starts out to find work. But he is rather small for his age, a delicate looking little chap, and no one will have him. In despair, he sinks down on a bench in the park to rest, his faithful dog, Mike, sitting ever watchful at his side.

Suddenly, he is conscious of a very beautiful little girl standing before him, holding out a bag of candy. He helps himself shyly. The little girl looks at Mike admiringly, and Tom tells himself that she is the very prettiest and nicest little girl he ever has seen. But, at that moment, up rushes an irate personage in cap and apron who drags his new friend away.

Tom again is in despair. He wanders round and round the park, and a half hour later finds himself by the duck pond. There he spies the little girl throwing biscuit to the ducklings. The next instant, her arms fly up and her feet slide from under her on the slippery bank. Splash! Mike pricks up his ears and dashes in after her.

That same evening when Ethel's father goes to find the boy and the dog to reward them for saving his little daughter's life, he meets face to face the wife who deserted him twelve years before. Repentance for cruel neglect in the past speaks from his eyes as he kneels by the bedside of the sick woman. Husband and wife, brother and sister are re-

united. And the father wins his boy's heart completely when he rescues Mike next day from the city dog pound.

### THE ANGEL OF THE GULCH

A One-Reel Reliance Drama in Which a Child Reforms a Wild and Woolly Community

Produced by Arthur Mackley

May 27, 1914

#### CAST

Rev. Charles Jones, pastor at Lump Gulch.. Frank Bennett  
Mrs. Jones ..... Billy West  
Bessie ..... Fay Brierly  
Jack Dalton, with memories of the past ..... Vester Pegg  
Ruffian Pete, a gambler ..... Arthur Mackley

The Rev. Charles Jones, his wife and their little daughter, Bessie, remove to Lump Gulch which the Rev. Mr. Jones finds upon a cursory inspection to be a decidedly ungodly community. Low-grade whiskey is sold in the "Town Pump," a notorious tavern given over to underworld deeds.

While Mr. Jones and his wife are busy settling down, their daughter, Bessie, strays off from her new home to gather flowers. Unwittingly she wanders into the tavern where the rough miners make much of her. Ruffian Pete in particular takes a fancy to the child and when he refuses to permit Jack Dalton, another miner, to give her candy, a rough and tumble fight follows between the men.

Jack wins in the encounter and takes Bessie home. He is followed by Pete who is determined to be revenged. Jack returns Bessie to her father who has come out in search of her. On his way home Jack is again attacked by Pete. Bessie witnesses the struggle and runs in between the two men. Shamefacedly they abandon their fight and return with her to the parsonage where they patch up their quarrel.

Later, the barroom crowd determines to "get" Pete for having turned a milksop. Bessie hurries to Jack's shack on a stolen horse and Jack comes to his old enemy's aid. When the barroom gang appears Bessie runs out of a cupboard where she has hidden and delivers a little lecture on peace to which the crowd responds by voting a pledge of allegiance to her and in more practical fashion by smashing open all the kegs, barrels and bottles in the town tavern. Lump Gulch goes dry without an election and the tavern is forced to close for want of patronage.

### THE INTRUDER

An Essentially Modern Incident Dramatized by the Majestic Company

By Ethel Reed

May 31, 1914

#### CAST

Madge ..... Francelia Billington  
The Husband..... W. A. Lawrence  
The Intruder ..... George Seigmann

Madge is unhappy with her husband who is a cold, domineering type. While wandering about the grounds of the Winchester estate, she meets a young man.

Thinking she is the daughter of the house, he stays outside of the gate until dark and then steals up to the mansion. Scarcely have they begun to talk, however, when they hear someone coming. The intruder turns off the lights and takes refuge behind the window curtains.

The husband returning unexpectedly turns on the lights and discovers the stranger. Realizing that Madge is this man's wife, the intruder professes to be an ordinary thief. Handing his revolver to Madge, the husband goes to phone the police. Madge signs to the stranger to make his escape, and when Winchester returns, he finds his wife in a dead faint on the floor.



Recent Releases from the New York Motion Picture Corporation's Studios

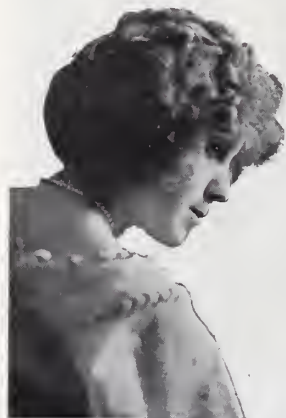


(1) *The Consultation with the Chiefs* and (2) *Elizabeth Burbridge and Chet Withey* in "The Fires of Ambition"—Domino. (3) *Harry Keenan and Clara Williams* in "Breed o' the North"—Broncho. (4) *Cyril Gottlieb, Mildred Harris and Margaret Thompson*, (5) *Cyril Gottlieb, Barney Sherry and Leona Hutton* and (6) *Cyril Gottlieb and Edward Kenny* in "A Social Ghost."—Kay-Bee.



## Heard in Studio and Exchange

**A** RUMOR whispered about the Thanhouser studios lately has now been confirmed by both persons concerned. Irving Cummings and Mignon Anderson announce their engagement through the columns of *Reel Life*.



Mignon Anderson

Mr. Cummings was first to commit himself—in a moment of reckless confidence with a reporter for *Reel Life*. When his about-to-be better half was questioned, she did not deny the soft impeachment; and she further admitted that the happy event would take place some time in June.

A very few weeks ago, on the occasion of his return to Mutual Movies, Mr. Cummings wrote thus to his friends and admirers:

"When I left the Mutual last year I felt ill at ease, and I have never been contented

since. . . . Now I am only too glad to be returning to the people with whom I prefer to associate."

At last we fully understand Mr. Cummings' feelings—for the Mutual.

Miss Anderson is the very popular ingenue lead with the Thanhouser. She is a petite blonde and exquisitely pretty. Mr. Cummings made an enviable reputation as leading man with the Reliance. He is dark, handsome, a baseball expert and an actor of exceptional ability.

"Tammany" Young—jockey; "copy boy" in the Russo-Japanese war for *The London Daily Mail*; former secretary to Paul Armstrong, the playwright; laundry proprietor; "tummy wash" vender in Cuba during the Spanish-American war; chorus man; prize-fight announcer; time-keeper; referee and advance agent; sailor before the mast on an Australian cattle boat; real actor and photoplay comedian—"Tammany" (William F.) Young is married!

"Tammany" arrived in New York on May 5, and before twenty-four hours had elapsed the nuptial knot was tied. "Tammany's" bride whispered to the pastor of St. Michael's church in Thirty-fourth street that her name was Mae Gertrude Savage and that she lived with her brother at 142 West Thirty-sixth street. And just to prove that he is a "regular guy" "Tammany" gave his bride a laundry establishment for a wedding present.

The laundry present was "Tammany's" little joke. Years ago he was known to Miss Savage only as "2028," his laundry

mark. Now that he is a regular moving-picture actor in Edward Dillon's Reliance Company at Hollywood, California, "Tammany" thought it time to do something handsome for the young woman who had waited so long

for him to make good. "He seen his duty and he done it."

"Tammany" gained his first theatrical experience in London more than a decade ago. Starting in as a chorus man "Tammany" quickly jumped into small bit parts and ousted an English actor at the Palace Theatre by playing the part of a cockney bellhop better than the Londoner originally cast for the rôle.

"Tammany" has been the pet of every theatrical company in which he has played. Holbrook Blinn, William Farnum, Charles Grapewin, Mabel Hite, George Marion, George M. Cohan, Paul Armstrong and a host of his friends in the photoplay world have all testified to "Tammany's" general reputation and many remembered him with substantial wedding presents.

Although "Tammany" is here shown, gun in hand, he wishes it understood that he did not find it necessary to come East with his "iron" in order to gain Miss Savage's consent to the wedding ceremony. "Tammany" admits that his path to the altar was not strewn with lilies of the valley nor perfumed with attar of roses, but he hotly resents the insinuation that he was obliged to coerce the present Mrs. Young into agreeing to become a party to the death-do-us-part compact.

Theatrical people frequently invade the field of motion pictures, but recently Charles O. Baumann, vice-president of the New York Motion Picture Corporation, reversed this order of affairs and invaded the legitimate. His action is calculated to reflect before long on the glory of the New York companies. Mr. Baumann recently spent several weeks in the Pacific coast studios. While there, he arranged with Thomas H. Ince and William H. Clifford, production chief and managing director of the scenario department, respectively, to present the four-act drama which they have recently completed, "Mr. Aladdin." In the estimation of Mr. Baumann it is the best production which has been put on the stage for ten years. It is a play of the hour with an excellent cast.

"Mr. Aladdin" opened on May 10 at Hamburger's Majestic Theatre, Los Angeles, California, where it is booked for a long run. Messrs. Baumann and Ince will then bring it to Broadway. At the close of its career on the stage, the drama will be filmed by the New York Motion Picture Corporation under the direction of Mr. Ince. If one may accept the judgment of Los Angeles, "Mr. Aladdin" is a "sure-fire hit."



Irving Cummings



"Tammany" Young



Mrs. "Tammany" Young

*The Eavesdropper.*



## Intimate Facts About Photoplay People



Carey L. Hastings  
Thanouser

Margaret Thompson  
Broncho, Kay-Bee and  
Domino

Dorothy Gish  
Reliance

Muriel Ostriche  
Princess

Fay Tincher  
Komic

**C**AREY L. HASTINGS says she doesn't worry about theories of life, death, immortality, or sociology, now that spring has come at the Thanouser studios—which shows that she is more of a philosopher than she pretends to be. For the last two years she has been acting before the camera, which gives her plenty of the sort of exercise she enjoys, swimming, automobiling, walking and boating. Miss Hastings is one of those fortunate beings who works only about five hours in a day. However, she has served an arduous apprenticeship in the legitimate.

On the stage Miss Hastings played character leads in repertoire. She was in "Mother" and "The Witching Hour," but she never found the stage half so delightful as the studio. "Spring time in motion picture work," she says, "is next best to being a gypsy."

Margaret Thompson, leading lady with the Broncho, Kay-Bee and Domino brands, was associated with theatrical people all her childhood and had no illusions about stage life. She early decided that she would never become an actress. Near her home in Venice, California, however, she saw motion picture players working in the open, touring the country in automobiles, and always, apparently, enjoying life to the utmost. It looked a whole lot easier than the stage, so Miss Thompson applied at the New York Motion Picture Company studios.

They put her in the "mob," and she began to find out that acting for the screen was not all a bed of roses. For three months, steadily, she worked as an extra. No parts came—and she began to get discouraged.

Then her opportunity arrived. One of the leading ladies fell sick, and a picture was being held up. Miss Thompson went to the director and told him that she could play the rôle. They let her try. She happened to hear the manager say to the director under his breath, "She's no good; send her back to the laundry." This made Miss Thompson determined to win at any cost. She flung herself body and soul into the part. At a signal from the astonished director,

the camera man began to click. She had saved the day, both for the play and for her own future in motion pictures.

Dorothy E. Gish was born at Dayton, Ohio, March 11, 1898, of American parents. She has been acting in photoplays nearly two years. Miss Gish is five feet two and a half inches in height, and weighs one hundred and nine pounds. She is a blonde with a shell-pink complexion. Her eyes are blue. For a long while, she was never referred to except as "Lillian Gish's little sister," and the ambitious young actress rather resented this reflected glory. Now, however, since the Reliance featured her in "The Mountain Rat," a special production in four parts, Dorothy Gish has become a star all on her own account.

The little leading lady of the Princess playlets recently has won several trophies for her beautiful dancing. It has been the custom lately, in New York, for the cafés on certain evenings to offer cups to the most graceful amateur dancer on the floor, and two nights in succession Muriel Ostriche carried off the prize in the largest and most popular restaurants. Her latest triumph was at the new Rector's. On this occasion she appeared in a soft cream-color frock and a golden headdress, eminently suited to her youthful beauty. Miss Ostriche says that she stands more chance of winning if she makes no special preparation for the contest. Going on short notice, she almost invariably carries off the cup. She also says she prefers to dance with a variety of partners, as novelty inspires her to invent new steps.

An actress who is attracting a good deal of attention in Mutual pictures is Fay Tincher, formerly with the Reliance, now identified with the Komic brand. Miss Tincher is one of the company who went west with D. W. Griffith. Before her departure as a member of the Los Angeles force, she demonstrated her screen talents in "The Battle of the Sexes," in which she played the much discussed rôle of "Cleo." Miss Tincher is a striking brunette, with remarkable powers of facial expression. The adventuress is her forte. In turning to comedy, she carries her ability for exaggeration into her work, and as leading lady with Tod Browning is making Edward Dillon's company at the Majestic studios famous.

*The Historian.*



## Lo! the Poor Exchange Man



Of all the links in the chain that connects the motion picture producing company with the photoplay fan, perhaps none is more important than the exchange man. Although an exact parallel cannot be drawn between the motion picture industry and other industries, the exchange man's function is practically that of a retail dealer. But life is a sinecure for the average retail dealer in any staple, from clothes pins to pianos, compared with what it is for the ordinary or even extraordinary exchange man.

In his every move the exchange man must be a master diplomatist. All of his customers want their pictures as soon as possible after the date of release. As, palpably, they cannot all have what they want it is easy to see that the exchange man has his work cut out for him.

Let's go back to the fundamentals of the exchange man's work. He is the fellow who distributes the motion pictures. On him rests the problem of distribution, the most important step in marketing a picture.

When the sensitized strip of celluloid known as "raw stock" leaves the manufacturer it goes to the film "producer," usually directly. Then it is perforated along the sides that it may engage with the sprockets on the camera and the projection machine. The photographer threads the negative in his camera. Then he photographs the scenes of the picture. Attendant upon this step are the myriad activities and duties of the scenic artist, the players, the scenario writer and the director. But they make what Kipling calls "another story."

When the camera man's duty is ended the negative is given to the denizens of the land of eternal night—the dark room. There the negative is developed and made permanent, or "fixed." From the negative, positive prints are made. These are what is run through the projection machine when a picture is thrown on the screen.

In the assembling room the positive prints of the various scenes, titles, and sub-titles are connected in their proper sequence. Then the film is ready for showing. Once completed the film is shipped out all over the country to the exchanges, who rent the films to the motion picture theatre owners and managers not earlier than the date set for the "release" of each picture.

This is where the hard part comes and where the value of the exchange man lies. He has a double duty. Not only must he constantly acquire new customers, but, by properly "booking" his pictures, he must satisfactorily serve the old ones. Between the two he has enough to do to drive the ordinary man to distraction.

The competition among exhibitors to be the first to show especially popular pictures is very keen. Take for instance, the great Mutual Movie fifty-two reel serial, "Our Mutual Girl." This is a drawing card second to none in the whole industry. Most exchanges buy two or more prints of it, but even then they find it hard to please the many customers who are eager to show each chapter as early as possible.

Here the work of the diplomatist comes in. The exchange man must make each customer feel satisfied. The prophets of old who fed the multitude on a few loaves and fishes had little or nothing on the exchange man who must supply a multitude possessed of inordinate capacity for clamoring "every morning early" as the old nursery rhyme runs.

The busy little workers of an exchange are all slaves of

the lamp—be it tungsten, mazda, or just plain gas light. They work far into the night and early in the morning. In fact, the slack time is through the middle of the day, say from eleven to eleven and the busy times from eleven to eleven, starting right before midnight.

When the shows are over, the reels must be gathered up and brought back to the exchange when this is practicable. In the exchange they are rewound, cleaned, cut and patched, if necessary, where there are torn perforations. This work often occupies several hours after the films reach the exchange, which is not until after the theatres close. In some cases automobiles are used in "picking up" the films in order to expedite the work.

Exchanges which serve large territories, as they practically all do, necessarily do much of the physical work of exchanging films by express. This carries with it a wealth of detail and attendant trouble and worry. If a shipment of a film which must be sent out Tuesday morning does not come in till Tuesday afternoon it is high time to call in a miracle worker or a first class magician in order to make both ends meet. Meanwhile the exchange man is privileged to tear his hair and discolor the atmosphere if he so pleases, but this won't do a bit of good—as he learns after a few experiences.

Then the exchange man, in isolated instances, must contend with the exhibitor who tries to show a picture for a longer time than the agreement specifies. He is the fellow who "forgets" to return a film on time and then apologizes for his "carelessness." He has been capitalizing this same carelessness by running the picture in his theatre.

After the films have been received at night and made ready to send out on the next day, the exchange man has a few hours in which to gird up his loins for the morning rush. For, bright and early, exhibitors will come in to get their supply of film, either in person or by messenger. Then the office will be filled with men crowding up to the distributing counter, their hands full of round, tin reel boxes to exchange for more round tin boxes. That is the really busy time of the day, for it is the occasion when the customers do or do not get service.

At the same time the poster department is fairly busy, for exhibitors usually wish to advertise their coming pictures in advance of their showing by posters and sometimes, in the case of pretentious pictures, by descriptive pamphlets called "heralds." These it is up to the poster department to supply.

That all this may go off smoothly the "booker" is kept busy. He is the man who decides where and when a film shall be shown. His position is an important one in the distribution end, for an exchange conducted along haphazard booking lines cannot long endure. He must chart out the activities of a thousand or more films for a hundred or more theatres and keep an eye on the quality of service for which each theatre is paying. So his job is no sinecure.

All this is in the distributing end of the exchange. The other side of the exchange is less often considered but is, nevertheless, all-important. That is the securing of new business. Competition is just as keen among them as it is between the representatives of rival concerns in any business.

All in all, life is no bed of roses for the exchange man. But he is one of the most important factors in the fastest growing and a most profitable industry. And in that he can take comfort, albeit at the expense of prematurely gray hairs and many sleepless nights.

—The Salesman.



## Mabel Normand

### Keystone

**M**ABEL NORMAND of the Keystone Company is a world famous comedienne. Probably no American leading woman on the screen is better known or more popular. In England, she dumbfounds staid British audiences by the vigor with which she plays her parts in the most rough and tumble comedies, while keeping that daintiness, that immaculate, spic-and-span appearance, which is one of her charms. All the "nuts" of the English picture houses are devoted to her.

She has made many conquests in Australia. Not long ago she received a letter from A. W. Stewart, Chief Engineer of the Existing Lines Office, Western Australia Government Railways, and also editor of the Western Australia Railways Gazette, in which he said that he and his colleagues had been following her career with great interest for two years. Mr. Stewart, who is a writer of reputation in Australia, enclosed a poem which he had composed in her honor, and requested her portrait, to be given a conspicuous place in the Perth Institute Hall of Fame. In Australia Miss Normand is known by her stage name abroad, Muriel Fortesque.

Her initial experience before the camera was with the Vitagraph Company. Thence she went to the Biograph. Her work with the latter was attracting wide attention and much praise when Mack Sennett undertook the formation of the Keystone Company. Up to that time, he and Miss Normand had been partners in Biograph productions, and he offered her the position of leading woman in the new company.

Miss Normand accepted gladly. She knew that Mr. Sennett had the qualities of a great director, and she was inspired to co-operate with him in his unique venture under

the banner of the New York Motion Picture Corporation. Mr. Sennett established a studio at Edendale, near Los Angeles, recruited an excellent support for his talented leading woman, and began to turn out comedies whose quality is unprecedented on the screen.

The Keystone comic films captivated the public from the start. They have a character all their own. Mr. Sennett's fertile brain bore one novel plot after another, each more fantastic, more excruciatingly funny, than the last. And Miss Normand—always original, full of clever inventions, new ideas of make-up and new stage business—collaborated with him to make the Keystone releases the most astonishing success in filmdom.

During the last six months this capable team has proved that the full-reel and even the multiple-reel comedy is not only perfectly possible to pictures, but that it is the

very form of entertainment the public has long been waiting for. Miss Normand's name has become identified with the finest brand of comic subjects on the screen.

The demand for "Keystone Mabel" is increasing every day. Miss Normand's versatility and daring, her brilliant beauty and her wonderful gift for the humorous, make her one of the most fascinating actresses in pictures or the legitimate. Her power is due, in a large degree, to an extraordinary facility in facial expression. No matter how bizarre the character she may be called upon to impersonate, she is never at a loss to create the type.

Miss Normand radiates health and the love of living. She is a brunette with dark brown eyes, with a figure that constant athletic exercise has trained to perfection. Every muscle is firm, and her movements are graceful and supple. She is joyously at home on horseback. She swims as though water were her native element.

Now the Keystone comedienne again finds herself playing opposite Mr. Sennett. Recently in response to urgent appeals from the public, the great comic artist has been appearing in his own productions. The first Keystone picture in which he and Miss Normand share leading honors is entitled, "I Should Worry." *The Biographer.*





## From Our London Correspondent



AMERICAN and English films are popularly supposed to find little favor with Continental audiences. It appears in this particular that Keystones are proving an exception to the rule for Mr. Mainwaring of the Western Import Co., Ltd., informs me that there is a steady demand for these popular comedies from both his Berlin and Paris offices. From the same gentleman I learn that his mail almost every day contains a number of letters for Miss Mable Normand.

When one considers that each letter writer has had to put himself to the trouble of finding out the name of the artist who has attracted his admiration and the address of the film agents, the circumstance is a convincing proof of the popularity of the "Keystone Girl." Keystone enthusiasts' only grievance here is that Miss Normand is not kept on the screen for a longer period. "Won in a Cupboard" is likely to be extremely popular here. Even if it were not a splendid comedy, the close portrait views it presents of the Keystone actress would carry it across.

It always has appeared to me that competitions, in which the public is asked to vote for the screen artist it most admires, are more or less unsatisfactory. Some producers give a full list of artists on the title of every film, others do not publish players' names at all. In the former case the performers become well known by name; in the second, with an equal number of admirers, they must of necessity be passed over in competitions of the kind I have described.

The fact that certain theatres specialize in particular brands of film means also that votes are cast without a full knowledge of the players appearing in pictures. If one wanted a real test of popularity, one might more fairly take the names of different brands of films. If such a competition is ever conducted on fair lines, I am willing to wager a trifle that Keystone comedies would be "in" by a healthy majority.

I have before me a bundle of newspaper cuttings, in which the programmes of theatres all over England are noted. Every one contains a Keystone. More significant still, in their advance notes of programmes sent to local newspapers, every manager thinks it worth while especially to note the fact that he has a Keystone coming. Keystone stock posters are being sent out in quantities by the Western Import Co. and they are proving fine business pullers all over the country.

This Easter, I had a chat with the manager and the operator of one of the largest cinema theatres in the Provinces—a hall which gives a once-nightly show to an audience of about 1,000 people. This hall shows all the "big things" that appear but both gentlemen declared that the most whole hearted appreciation was reserved for Keystone comedies. The mere appearance of a Keystone title on the screen is, I am told, the signal for a round of applause. You may observe the same thing in picture houses all over the country, and that stir of anticipation when the familiar title is flashed on is the greatest possible tribute to Keystone consistency.

Eight of the "Mutual Girl" series now have reached the Western Import Co., Ltd. The opinions of London's leading buyers of film are very favorable. The pictures of costumes at the various famous establishments visited by Margaret will make a very powerful appeal to the ladies. It

has not yet been decided upon what basis the film is to be handled in this territory.

From what I hear in various quarters the fell disease of "Feeturitus," found in the case of practically every Italian film maker, is assuming a virulent form and shows signs of developing into a constitutional inability to make a film less than 4,000 feet in length. It is not the length of these subjects that are objected to, but the fact that most of the length is padding, frequently pure and often very simple.

These features are now finding smaller sales than ever in England, which is generally regarded as the best market for Italian makers. The latter are supposed to be lucky if they sell ten copies in their own country. Where, then, are they making their profit? We know that some of the earliest of these features were made to order for America, but some of the more recent will assuredly find as cool a reception in the States as in England.

We already have one official Censor and about a thousand self-appointed. Now, a well-known Lancashire educationist wants women censors in each town. It might work in some places, but we shouldn't like to put all subjects up for the approval of the ladies of Edinburgh, pious Canterbury, or Oxford. This same authority's suggestion that "Peter Pan" and such plays should be filmed for the kiddies is a good one. I have often wondered why someone has not succeeded in persuading Sir James Barrie to have his masterpiece filmed.

The Thanouser four reel feature, "Moths," is another instance of a well known book made still more famous by the film. It is, speaking from memory, close on a year since this subject reached England, but the Exclusive Supply Co., which is handling it on the territorial rights basis, is still sending out copies. A couple of weeks ago I saw it in one of the largest and newest of London's cinema theatres. During its career it must have been shown to millions in England and America. The publishers of the book, I understand, authorized the film version without payment and I do not think there is any doubt but that many extra thousand copies sold have convinced them that their action was very good business indeed.

The state of trade in England next Winter undoubtedly will be largely affected by the character of the approaching Summer. Summer in England does not mean necessarily either dry or warm weather, and there is much anxiety to see whether this is to be a rainy or a "real" Summer. In the opinion of many, the fate of quite a number of exhibitors and film suppliers depends upon the nature of the season. The very hot Summer we had two summers ago closed several shows, some temporarily, some permanently. Similar weather this year would probably have an even greater effect, since competition is much keener.

I know many prominent people dissatisfied with the present conditions of the trade—over-production of poor stuff, spurious "features," price cutting, etc.—who are hoping for hot weather because it may put out of business some of the mushroom firms which just now are flourishing, practically speaking, on the exhibitors' surplus cash. Undoubtedly economy at the exhibitors' end—and if there is prolonged hot weather there will be economy—will hit the less reputable firms first and hardest and it therefore is possible that a hot season may do good by weeding out the weaklings in every department of the industry.



## Feats and Features



PUTTING the "feat" in features is the large problem which confronts the producer of motion pictures who is looking toward the morrow. For in feature pictures the vital question should not be "how long?", but "how good?". More and more it is coming

to be recognized that the worth of a picture depends primarily on its dramatic value. The days when a producer could get hold of a strip of film showing an accident in an automobile race, a falling aeroplane, a burning building or something like that, and then build a story around it, are about gone. Only the man who wishes to get a picture at the lowest possible price would consider such an offering nowadays.

The era of such a picture, made to order with some fortuitous happening as the crux of the action, was followed by the days of spectacular and highly sensational pictures. Spectacular films have a very real value. A good spectacular offering cannot be beaten for interest; but men who can produce them are scarce indeed.

One of the very few competent producers of spectacular pictures is D. W. Griffith, now head producer of Reliance and Majestic Mutual Movies, a man who receives an income from his work as a director greater than that of the President of the United States. For years he made the Biograph successes. He is the man who produced "The Massacre," "The Battle of Elderbush Gulch," and "Judith of Bethulia." These were all spectacular pictures, and showed the master hand of the great producer in that they contained much dramatic value.

Another noted producer of spectacular pictures is Thomas H. Ince, head director of Kay-Bee, Broncho and Domino Mutual Movies. Ince is the man who made the famous picture, "The Battle of Gettysburg," and he has made many spectacular Kay-Bee features. Ince and Griffith both devote their whole time to Mutual Movies.

Many features now contain a single event of more importance than the others picturized. Some contain several such events. But in this sort of picture the "punch" is legitimately a part of the plot. It is not lugged in willy-nilly by the heels, as in the old school, where part of the film containing the "punch" was first secured, and then entirely surrounded by extraneous padding, as an island is entirely surrounded by water.

"Padding," by the way, is the bane of features. Under present marketing conditions films are sold by their footage. This was natural at first, as it was the easiest way of setting a standard of value. The time is coming, and soon, too, when films will be marketed on their innate worth as pictures. Right now they are sold by footage. It follows as the night the day that the greater the footage the greater the price.

From this there follows the equally important corollary that producers have been known to burden productions with scenes that might be dispensed with so they may have greater footage, and so command a larger price. These unnecessary scenes, or scenes unnecessarily long, are called "padding."

The evils of "padding" are many. It throws an unfair burden on the purchaser of the picture and on the spectator who pays his admission. Both of them are bound to resent it, and to the detriment of the maker of "padding" features.

Spectacular features never will be passé. They will

live as long as the love of excitement continues in the human breast. A good spectacular picture is a thing of beauty and a joy forever. Take for instance "The Great Leap," an R. & M. special feature produced by W. Christy Cabanne under the direction of D. W. Griffith. That contained one feat of unusual daring.

Robert Harron and Mae Marsh, two youthful players, protégées of D. W. Griffith and former Biograph stars, leaped, mounted double on horseback, over an eighty-foot cliff at Au Sable chasm into the frothing rapids below. The leap showed clearly on the screen and was a fitting climax. But leading up to the leap and following it was a strong dramatic story which would have been complete in itself and made a legitimate feature without the leap. The picture also contained scenes showing the feudists attacking the cabin of a rival mountaineer. These scenes were thrilling in the extreme. Both they and the leap were introduced legitimately and were an integral part of the story.

The third essential element, dramatic value, was present. The story had continuity and the work of the players and the development of the plot were all that could be desired. The combination of these factors made a good feature picture.

Now comes the dramatic feature—the picture whose appeal is based solely upon the work of the players, the effects, and the story, as with a dramatic production of the speaking stage. In these pictures the art of pantomime and expression is given its fullest sway. Acting reaches the height which it did in the spectacles of ancient Greece. The value of the picture lies not in the scenic worth, in prodigious feats, nor in photographic effects. For a long time this field was overlooked. A plural reel dramatic offering must indeed be well produced to sustain and have a well-constructed story. To produce such a picture successfully is a positive achievement.

Conspicuous among this class of pictures are "The Single Standard," or "The Battle of the Sexes," produced by D. W. Griffith and Mr. Griffith's latest masterpiece, "The Escape." This is a picture which Mr. Griffith regards as his greatest work. It is a seven-reel dramatic offering, the worth of which lies in the strength and continuity of the story, the work of the players, the development of the plot, and the horrible realism and small touches which the hand of the master producer has given to the picture.

It is in such pictures as these that the silent drama comes into its own. Of necessity voiceless, the motion picture then becomes real drama, and the value of drama will never grow less.

As long as the "feat" is in features, be it spectacular or dramatic, they will endure. So they seem bound to endure forever. For a good feature is a picture deserving and certain of support, and it is raising the standard of motion pictures. Through features the whole industry receives an impetus toward better things.

In benediction one may paraphrase Robert W. Service's words about women:

"Features are features, world without end,

"And mostly features are good;

"And those that are bad aren't so doggone bad,

"They're only misunderstood."

*Old Yellow Specs.*



## Movies at Home with Teas

A NOVEL tea was given last week in the handsome apartments of Norma Phillips, the famous "Mutual Girl." Many prominent New York women long had been looking forward to meeting her in her drawing room and to seeing in the wonderful seven-reel Griffith production, "The Escape," the basic idea of which is Paul Armstrong's play of the same name.

An informal private gathering seemed the best opportunity of discussing the film among themselves, so Miss Phillips, heroine of "Our Mutual Girl" film series and her friend, Miss Jean Parke, the artist, invited a coterie of women interested in the problems of the film story—social settlement work, the eugenic marriage and criminal psychology—to see the film in Miss Phillips' drawing room. In the intermissions between reels the guests discussed the photoplay with deep interest and those closely allied with tenement work in big cities were most emphatic in admitting the truth of the startling story.

Among those present were. Mrs. Robert W. Chambers, wife of the novelist; Mrs. Elmer Black, the peace advocate; Mrs. Inez Milholland Boissevain, the eminent suffrage organizer and lawyer; Mrs. Marion Cox, who specializes on fiction of Japanese atmosphere; Dr. Cecil Griel; Miss Belle Green, librarian to J. Pierpont Morgan; Miss Katherine Glover, editor of To-Day's Magazine; the famous newspaper woman, Dorothy Dix; Miss Elizabeth Jordan, former editor of Harper's Weekly; Dr. Katherine Bement Davis, Commissioner of Corrections of New York; Miss Helen Arthur, dramatic editor; Miss Zoie Aitken, the poetess; Mrs. Mable Dodge; Mrs. William H. Peckham; Mrs. Vaughn; Mrs. Emma Chapman, president of the Rubinstein Club, and Henrietta Rodman, president of the Feminist Alliance.

The fact that Miss Phillips has had a moving picture projecting machine established permanently in her home testifies to the seriousness with which she takes her work. She uses the film constantly as her text book, declaring that it is the best possible criticism on her performance and a corrective of any false mannerisms that may creep into her acting. She desires to keep her performance as simple as possible, in order that the story of "Our Mutual Girl" may be convincing and realistic.

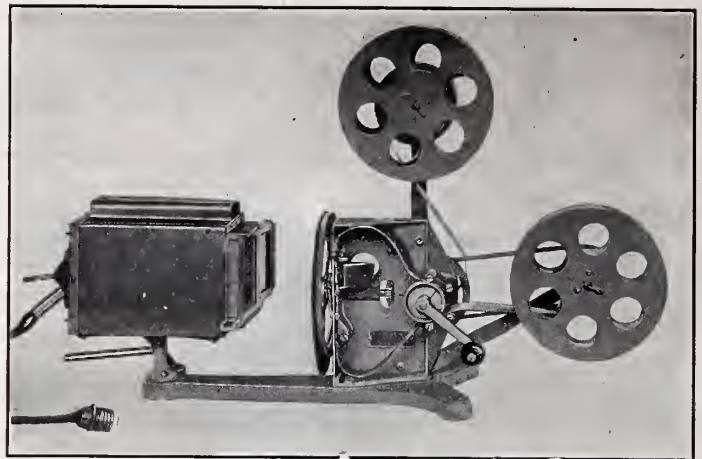
Because the incidents develop from day to day, according to the natural trend of events in New York, it is essential that the actors should appear as spontaneous as though no forethought for the film had been taken even so few as only twenty-four hours in advance.

"Our Mutual Girl" also delights in studying the personalities of the famous people whom she meets. She frequently runs off a reel showing Andrew Carnegie, or the chapter in which Mayor Mitchell or District Attorney Whitman appears, enjoying every little gesture and expression of these eminent persons. Carnegie has a very vigorous way of responding to an introduction and a manner which is decidedly blunt and to the point, although his eyes twinkle with friendly interest.

"Mayor Mitchell," Miss Phillips says, "that is, when you've succeeded in catching him, is one of the most charming men you could wish to meet. He's just as human as he can be—and he has a grand sense of humor. Mr. Whitman is every bit as interesting in another way, and it's easy to see why they team up in the city government."

Miss Phillips intends to study every reel of the fifty-two, and she is collecting a permanent library of "Our Mutual Girl," so that at any time she may be able to renew upon the screen all the exciting incidents of fifty-two busy weeks before the camera.

*The Tea-Goer.*



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feature in which all of his adventures  
as an outlaw are being reproduced. The  
whole film telling the story of his ad-  
ventures and of his downfall will con-  
stitute a release which will teach a  
powerful moral lesson.

Following President Roosevelt's par-  
don, society accepted Jennings back into  
its fold and his home-folk in Oklahoma  
now are urging his candidacy for Gov-  
ernor of his state.

"Not to give Mr. Jennings every  
courtesy and accord him every right  
would be to take away that which so-  
ciety has given back to him. We would  
be criminals then, and we alone," said  
Katherine Bement Davis, Commissioner  
of Corrections of New York, at a recent  
luncheon given by Mr. Hit: at the Plaza  
Hotel in honor of Jennings.

Carrol Fleming, former producing di-  
rector at the Hippodrome, is directing  
"Beating Back," the Jennings film which  
is based on Jennings' autobiography  
which appeared in *The Saturday Evening  
Post*. Mr. Jennings is enthusiastic over  
the pictures but insists that the punish-  
ment for his deeds of outlawry which  
fell to his lot in real life shall not be  
slurred over in the screen story. Mr.  
Jennings wishes to have his life-film  
point a strong moral, and Director Flem-  
ing and President Hite of the Than-  
houser Film Corporation fully agree with  
the one time "Railroad Robin Hood"  
in this respect.



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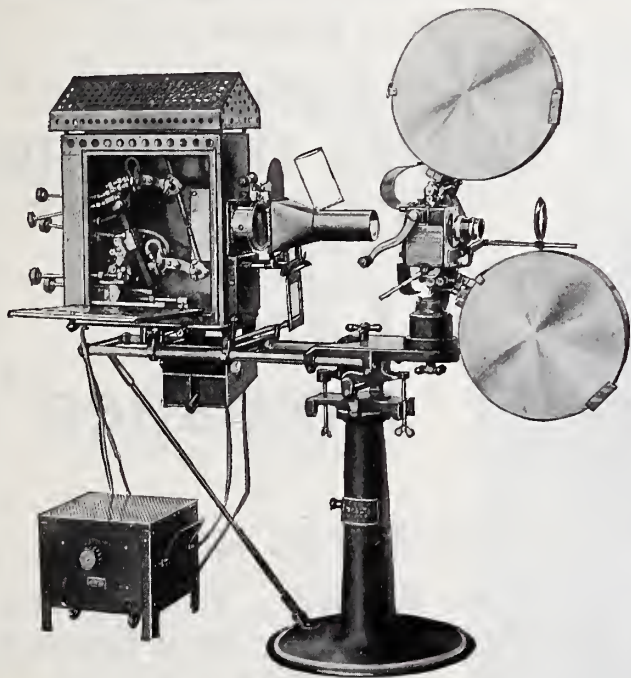
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D. W. GRIFFITH

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All great Biograph successes were produced by Mr. Griffith, including recent releases, *Judith of Bethulia*, *The Massacre*, *The Battle of Elderbush Gulch*, and *Brute Force*.

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With this end in view and for his own special "Griffith productions," Mr. Griffith has associated with him some of the very best talent and brains that the motion picture art and industry afford. The players in the new Majestic films are not necessarily actors and actresses with inflated stage reputations, who, no longer able to impose upon the public before the footlights, are now attempting to bring their worn out ideas and obsolete, stilted unnatural "stagecraft" into the rich field of motion pictures. Not from this class has Mr. Griffith chosen his players, but from those who have proven themselves on the screen students of true expression, striving alway "to hold, as 'twere, the mirror up to nature."

In every department of Majestic motion picture making, from the camera to the final cutting and assembling of the film, from the first writing of the story to the final editing and titling, Mr. Griffith has with him and will continue to have, the experienced assistance of people who for years have labored along with him as associates or contemporaries, to help develop this great art—the greatest in educational and amusement value the world has ever known.

It is the hope of Mr. Griffith and his staff to continue on in further endeavor to reach a higher level in the photodrama art, with the aid of those actors and directors in other companies, as well as the motion picture press, with its criticisms and encouragement, who have, from the beginning, joined in the long, hard battle for higher ideals.

# Majestic Motion Picture Co.

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Harold MacGrath (on left) and Lloyd Lonergan discussing the "Million Dollar Mystery."

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be features of the Mutual Program



## For the Benefit of All the Exhibitors the Mutual Offices will Distribute "The Million Dollar Mystery"

The Syndicate Film Corporation, issuing "THE MILLION DOLLAR MYSTERY," have secured the tremendous shipping and renting facilities of the Mutual Film Corporation for this special Thanhouser serial. That means that every Mutual office in the country will help you get every issue of "THE MILLION DOLLAR MYSTERY" on time and in good order. Address requests for booking, though, to Syndicate Film Corporation, Room 1421, 71 West 23rd Street, New York City, for particular attention. They will then send it to their special representative in your territory, who will co-operate with the nearest Mutual office to have your needs properly and promptly looked after.

Very soon we shall print the names of new papers that have agreed to print the story of "THE MILLION DOLLAR MYSTERY," while the theatres are showing it. **YOU WILL BE STRUCK DUMB BY THEIR IMPORTANCE AND STANDING!** Each is the best newspaper in its community. Every exhibitor of the serial, therefore, combines Thanhouser prestige and Harold MacGrath prestige with **BIG NEWSPAPER PRESTIGE.** No wonder they will crowd their theatres *week after week* **RIGHT THROUGH THE SUMMER.** No wonder the three largest New York picture-vaudeville circuits are *fighting like mad* for booking *this very minute!*



### The Terrible Colorado Labor Troubles Suggest "THE STRIKE"

While reports of the bloodshed attendant on the Colorado mine strike are filling the papers, book "THE STRIKE." It's the Thanhouser two-reeler just issued that solves the entire labor problem. Conciliation, in strikes, is undoubtedly the thing—there wouldn't be any strikes then! Well, cash in on the present tremendous interest in the Colorado war and benefit the community at the same time. "THE STRIKE" features Muriel Ostriche and Morris Foster, assisted by a splendid cast, including Fan Bourke, Morgan Jones, Eric Jewett, Joseph Sparks, George Welch, Claude Cooper and Mrs. M. S. Cooper. Henry Harrison Lewis produced this two-reeler, from the scenario by Carl Gregory. The most dramatic and tense mob scenes shown in a film in many months are in this.

### The New "Regular" Reels Include a DIPLOMATIC FREE LANCE Feature

Sunday, May 10th— "LOST, A UNION SUIT," is another Mignon Anderson comedy you'll remember long. It's one succession of laughs. Miss Mignon was never so irresistible! With her are Morris Foster, John Rhinehardt, Janet Clendenning, Carey Hastings and Boyd Marshall, "the handsomest man in pictures."

Tuesday, May 12th— "THE MOHAMMEDAN CONSPIRACY" is the newest story in the series that is attaining even more popularity in the films than it did in the magazines—Adventures of a Diplomatic Free Lance, from the Blue Book. With James Cruze, Flo La Badie, Justus D. Barnes, and Arthur Bower, as in the other installments. **TWO REELS.**

Friday, May 15th—**NO RELEASE,** because of two-reeler of preceding release day.

**Thanhouser Film Corporation**  
NEW ROCHELLE, NEW YORK





As usual, this week's release of "Our Mutual Girl" is full of the interesting intimacies of the moment.

She meets Katherine B. Davis—famous Commissioner of Corrections of New York—the woman directly in charge of the City Prison on Blackwell's Island.

You go with "Our Mutual Girl" and Miss Davis to help the burglar's sister out of prison—see with her things of vital interest that it would be next to impossible for you to see yourself.

This reel like those it follows is full of intensely dramatic, but very real things.

Somehow when you see "Our Mutual Girl" it is like being yourself a part of the life she lives.

It is this quality of intimate reality that has given to "Our Mutual Girl" series something no other moving picture ever had,—something that gets hold of people the first time they see the picture and strengthens its hold with every successive release.

When you spend your money advertising "Our Mutual Girl" pictures you are not spending it for a single release.

Every effort you make on one reel helps to build a permanent clientele for your theatre.

"Our Mutual Girl" series is only one part of the Mutual service, which helps to make a moving picture "fan" out of the most random patron.

This series is included in the Regular Service for which there is no extra charge.

It is just one indication of the fact that the Mutual Film Corporation considers the exhibitor's interest as its interest—

That its every effort is not only toward bringing money to the box office once, but sending customers away from the theatre feeling that they want to come again.

BRANCHES IN  
49 CITIES

**MUTUAL FILM CORPORATION**

NEW  
YORK

AMERICAN  
RELIANCE  
THANHOUSER

MAJESTIC  
KOMIC  
PRINCESS

ROYAL  
KEYSTONE  
BRONCHO

KAY-BEE  
DOMINO  
BEAUTY

AND  
MUTUAL  
WEEKLY



# KAY-BEE

PHOTOS OF

## KAY-BEE DOMINO

## KEYSTONE BRONCHO

8 x 10 photos of the following  
players can be had by sending  
to the Publicity Department

15 cents for one, 50 cents for sets of four, \$1.00 for sets of eight

MABLE NORMAND  
 MACK SENNETT  
 CHARLES CHAPLIN  
 ROSCOE ARBUCKLE  
 CLARA WILLIAMS  
 CHARLES RAY  
 RICHARD STANTON  
 BARNEY SHERRY  
 GRETCHEN LEDERER

JAY HUNT  
 SHORTY HAMILTON  
 MARGARET THOMPSON  
 TSURU AOKI  
 MILDRED HARRIS  
 WALTER BELASCO  
 ROY LAIDLAW  
 FRANK BORZAGE  
 THOS. H. INCE

Set of "KEYSTONE MABLE" NORMAND  
in four different poses, 50 cents

### FOR LOCAL ADVERTISING

We have on hand a number of small cuts which exhibitors could use in their local advertising—these



Can be had 25 cents for one. The set of four \$1.00

*New York Motion Picture Corp.*  
LONGACRE BUILDING 42<sup>nd</sup> ST & BWAY NEW YORK

# DOMINO

KEYSTONE

BRONCHO



# Big Productions

## "The Battle of Gettysburg"

5 Reels

The greatest of war plays has always been played to return dates.

## "Robin Hood"

4 Reels

Brilliant photography, wonderful scenic effects and a picture that holds your interest from beginning to end. More pleasing than the play itself.

## "Joseph in the Land of Egypt"

4 Reels

This play is so artistic it will make friends for any theatre where shown. It has been highly praised by laymen and clergy.

## "Zu Zu, The Band Leader"

Only two reels, but so side-splitting that one could hardly stand more.

## "The Great Leap"

4 Reels

Is having long runs in New York. It is in great demand everywhere. One day's booking will never satisfy your patrons. Everybody will want to see it. It thrills. You will have to repeat.

## "Gangsters"

Has held the boards at Weber's Theatre for a long run. It is destined for long runs everywhere. The New York American says: "It is a great lesson for all."

## "Sapho"

Success has followed this 6 Reel Picture wherever shown. It packs the houses, and everybody goes away feeling satisfied.

## "Frou Frou"

A strong play in four reels from the French. Maude Fealy gives great strength to this play.

## "Seeing South America with Colonel Roosevelt"

A most interesting chapter in the Colonel's life, with many scenes of the streets and harbors of Brazil. Three reels have been released.

## "Moths"

Four reels of intense interest, adapted from the famous story of the same name.



# and Big Earners!

## "Ruy Blas"

Victor Hugo's works have been read the world over. This is one of his strongest stories, played for the screen in three reels.

## "The Battle of The Sexes"

or the Single Standard

Staged by that Genius of the Photodrama, Mr. D. W. Griffith.

## "Legend of Provence"

This is only four reels, but could have been five, it is so very interesting.

## "The Dishonored Medal"

is a drama of romance and retribution, combining military effects and the atmosphere of the Far East. Staged by W. Christy Cabanne under the supervision of D. W. Griffith. Latest Broadway Success.

## "Cardinal Richelieu's Ward"

4 Reels

Brilliantly Played by Florence La Badie and James Cruze.

## "Home Sweet Home"

The greatest Picture ever made. The largest all-star cast ever seen in a picture. Another Griffith Triumph. See Cast, Inside Back Cover.

## "Mexican War Pictures"

With General Villa. By special contract with the Mutual Film Corporation.

## "The Mountain Rat"

A Real Feature in Four Reels. Written by Mary Rider Mechtold. Four stars in the cast.

## "The Floor Above"

is the first E. Phillips Oppenheim Story to be shown on the Screen. Contains a puzzle that would baffle Sherlock Holmes or Arsene Lupin.

## CONTINENTAL FEATURE FILM CORPORATION

29 Union Square

New York

ALL MUTUAL EXCHANGES



COMING

COMING

# "THE MOUNTAIN RAT"

Produced Under the Direction of  
JAMES KIRKWOOD



## Reliance Special Feature in Four Parts

### The Story

Written by Mary Rider Mechtold, a well-known short story writer, whose fiction works appear regularly in the magazines.

### THE CAST

Douglas Williams.....	Henry Walthall
His Sweetheart.....	Irene Hunt
Nell, "The Mountain Rat".....	Dorothy Gish
Steve.....	Donald Crisp

### The Result

A real feature, worthy of the name, and worthy of every foot of its length. It will appeal to all.

## ALL THE ELEMENTS OF SUCCESS

may be found in this picture. It is a vivid visualization of a story which contains gripping heart interest and plenty of action. The players have four real stars among their number. And there is nothing of the trite in the Western atmosphere. Produced, by the way, in California.



# Reliance Motion Picture Co.

STUDIOS—29 Union Square West, New York City  
537 Riverdale Avenue, Yonkers, N. Y.  
Hollywood, Los Angeles, Cal.





Opening at the Strand Theatre, New York



On Sunday  
May 17th



Greatest of ALL-STAR Film Features, an adaptation by D. W. Griffith, of the life works and death of the Author of the Song that has Reached All Hearts

# "HOME SWEET HOME"

This is the First D. W. Griffith Release,  
Under the Banner of the

## MUTUAL FILM CORPORATION

Embracing the Entire Acting Staffs of the  
RELIANCE and MAJESTIC Companies  
Including the Following ALL-STAR Cast:

JAMES KIRKWOOD  
HENRY WALTHALL  
ROBERT HARRON  
DONALD CRISP  
RALPH LEWIS  
OWEN MOORE  
EDWARD DILLON  
JOHN DILLON  
EARLE FOXE  
COURTENAY FOOTE  
JACK PICKFORD  
SPOTTISWOODE AITKEN  
GEORGE SEIGMANN

BLANCHE SWEET  
MAE MARSH  
LILLIAN GISH  
DOROTHY GISH  
IRENE HUNT  
MIRIAM COOPER  
MARY ALDEN  
FAY TINCHER  
TEDDY SAMPSON  
MRS. CROWELL  
W. E. LAWRENCE  
F. A. TURNER  
W. H. LONG

*IN SIX REELS*



Keep this Cover as Your Memorandum of  
*The Sure Way To Make Money*

Book These Feature Photodramas and Your Theatre Must Necessarily Become the Recognized High-Class House of Your Neighborhood.

\*\*\*\*\*

# **THE DISHONORED MEDAL**

4 Reels. Romance and War Blended in a Drama of Extraordinary Emotional Force.

Released This Week. Direct from New York Theatre

# **THE BATTLE OF THE SEXES**

In 5 Reels. Staged by D. W. Griffith. Star Company, including Robert Harron, Lillian Gish, Donald Crisp, Mary Alden, Fay Tincher and Owen Moore. Greatest Domestic Heart-Interest Drama Ever Produced.

\*\*\*\*\*

# **THE FLOOR ABOVE**

(4 REELS)

# **THE GANGSTERS OF NEW YORK**

(4 REELS) and

# **THE GREAT LEAP**

(4 REELS)

\*\*\*\*\*

*Now being Booked through Continental and Mutual Exchanges*



# *Reel Life*

5 Cents

A MAGAZINE OF MOVING PICTURES



*MAE MARSH, Majestic Star, in Her Garden*

July 25

"THE CURSE OF CASTE"—Domino

1914



# OUR MUTUAL GIRL WEEKLY AS A BUSINESS GETTER

This is a letter reproduced from among many. It is selected because of its practical value to exhibitors everywhere. Read it carefully.



Presenting

A Motion Picture Show Out of the Ordinary

Featuring Our Music and Effects

Smith Center, Kansas, June 11th, 1914.

Dear Madam:

Commencing Friday, June 12th, the day we show "Our Mutual Girl," and continuing thereafter every Friday, we will present each lady attending our theatre this night, with a copy of the "Mutual Girl Weekly Magazine" FREE OF CHARGE.

"Our Mutual Girl Weekly Magazine" is a new and artistic 16-page publication showing in detail the costly gowns and hats the Mutual Girl is wearing in the pictures. Also ultra fashionable hats and gowns designed for New York's Smart Set.

It will contain the current story of "Our Mutual Girl" by a world-famed author, and a coupon which will aid you in securing a May Manton Pattern FREE. Our Mutual Girl also writes an interesting letter to her Girl-Friends.

On the front cover will be a new drawing of Our Mutual Girl each week by well known artists. This magazine cannot be purchased but can be had FREE at our theatre every Friday night, and the issue will be one week in advance.

Please note, there is surely no other way of seeing the metropolis New York City, from so many view points and so delightfully, as through the eyes of Our Mutual Girl.

Trusting to see you at our theatre on Friday, June 12th, and that you will appreciate the first copy of Our Mutual Girl Weekly Magazine, we are

Yours truly,

*Stevens Brothers*

Stevens Brothers are practical business men. They are successful business men. Write to Our Mutual Girl Weekly, 29 Union Square, New York City, and get in line with the newest and the best business builder in the Motion Picture field. The cost is small. The returns are large.



2/14/2029 29.00

# See Americans First

FLYING "A" FEATURE FILMS



## AT THE END OF A PERFECT DAY

IN TWO PARTS

*Human Interest*

*Nature's Tempest*

### "At the End of a Perfect Day"

In Two Parts

A Powerful Narrative, depicting a woman's struggle and a man's sincerity of purpose.

Featuring WINIFRED GREENWOOD and ED COXEN

Under direction of Thos. Ricketts

*Release Monday, August 3rd, 1914.*

AMERICAN BEAUTY

### "A SUSPENDED CEREMONY"

The second of series of "A Midsummer's Love Tangle." Each subject complete in itself.

Featuring MARGARITA FISCHER and HARRY POLLARD

*Release Tuesday, August 4th, 1914*

### "The Widow"

Intensely dramatic, convincingly portraying the anguish of a woman's soul.

*Release Wednesday, August 5th, 1914.*

# AMERICAN FILM MFG. CO.

## CHICAGO







# A Spectacular Production

*Spectacular*—because no other film production equals it in size—46 reels.

*Spectacular*—because no other film production equals it in costliness—\$1,000,000.00.

*Spectacular*—because no other film production equals it in stars, settings, photography and dramatic climaxes.

*Spectacular*—because no other film production is the motion picture version of a story by Harold MacGrath now appearing in 200 leading newspapers.

**\$10,000**  
for  
100  
Words!

**THE  
MILLION  
DOLLAR  
MYSTERY**

**\$10,000**  
for  
100  
Words!

By Harold MacGrath

Thanouser's Million Dollar Motion Picture Production

The first six episodes of this startling production are now being shown at the better theatres throughout America. Each episode is in 2 reels—released each week for 23 weeks. The story is by Harold MacGrath—scenario by Lloyd Lonergan. The Thanouser Film Corporation is the producer—Syndicate Film Corporation the distributor

Some booking dates are still open—but you must act quickly! The Million Dollar Mystery is an independent release and may be obtained regardless of the regular program being used.

**SYNDICATE FILM CORPORATION**

71 W. 23d Street, NEW YORK

166 W. Washington Street, CHICAGO

or Syndicate Film Corporation representative at any Mutual Exchange In the United States and Canada

**The Thanouser Three-a-Week**

SUNDAY, JULY 19TH, "HARRY'S WATER-LOO." A protean comedy of unique character in which Harry Benham plays the part of a lover, a sweetheart, a detective and a father.

OF FATE." An exceptionally good two-reel drama, bringing out the talents of the Thanouser Twins, Marion and Madeline Fairbanks. Also included in the cast are Mignon Anderson, Ethyle Cooke, Morris Foster, Dave Thompson and Riley Chamberlin.

TUESDAY, JULY 21ST, "THE PENDULUM

**THANOUSER FILM CORPORATION, New Rochelle, N. Y.**

Head European Offices: Thanouser Films, Ltd., London, W. C., England

Thanouser releases will continue to be features of the Mutual Program





## THE MAJESTIC MOTION PICTURE CO.

announces as its two reel feature  
for release Sunday, August 9,  
the exciting picture

# The Tavern of Tragedy



in which the leading part is played by  
delightful

**DOROTHY GISH**

Also for release August 4

# The Idiot

A one reel character study with Robert  
Harron in the cast

THE KOMIC "BILL" series by Paul West has caught on with the public and is reasonably sure of proving a strong drawing card. "BILL" No. 3, "BILL TAKES A LADY TO LUNCH" will be released Sunday, August 2. No. 4 will be released Sunday, August 16.

### THE MAJESTIC GUIDE FOR EXHIBITORS

**DOWN BY THE SOUNDING SEA** (1 Reel). Release date, Tuesday, July 28—not especially strong, but having a pleasing artistic touch in story, acting and scenic beauty, featuring Bobby Harron.

**MOONSHINE MOLLY** (2 Reels). Release date, Sunday, August 2—A mountain moonshine story with Mae Marsh and Robert Harron in ideal parts. The picture should please with its quaint character touches and its thrilling moments.

**THE IDIOT** (1 Reel). Release date, Tuesday, August 4—Another Bobby Harron character study ending in a thrill.

**THE TAVERN OF TRAGEDY** (2 Reels). Release date, Sunday, August 9—Featuring Dorothy Gish. A story of unusual plot and incident and of gripping interest.

## Majestic Motion Picture Co.

STUDIO: 4500 Sunset Blvd.  
Los Angeles, Cal.

BUSINESS OFFICES:  
29 Union Sq. West, New York City



- ¶ **OUR MUTUAL GIRL WEEKLY** is the newest and smartest magazine in America.
- ¶ **OUR MUTUAL GIRL WEEKLY** is the only magazine published exclusively for motion picture audiences.
- ¶ **OUR MUTUAL GIRL WEEKLY** appeals directly to women, the big factor in motion picture attendance.
- ¶ **OUR MUTUAL GIRL WEEKLY** is distributed exclusively by the exhibitors to the patrons. We can tell the exhibitor how to make it pay for itself and net him a profit.
- ¶ **OUR MUTUAL GIRL WEEKLY** is the biggest box office booster ever offered in the field of motion pictures. Write today to your nearest Mutual Exchange or to

29 Union Square, New York.



# Reel Life

A MAGAZINE OF MOVING PICTURES

PUBLISHED BY THE MUTUAL FILM CORPORATION

29 Union Square, New York City

Telephone, Stuyvesant 683

MERRITT CRAWFORD  
Editor

HENRY JAMES  
Business and Advertising  
Manager

Vol. IV, No. 19

JULY 25, 1914

Five Cents—\$2.50 a Year

*What Will Happen Next?*



*A Situation, Potent With Possibilities, from "The Million Dollar Mystery"*

Jimmy Norton (James Cruze), the reporter, has taken the Countess Olga (Marguerite Snow), in his arms, just as Florence Gray (Florence La Badie) enters the room. What will be the denouement? The answer will be found in a forthcoming episode of the great Thanouser serial.



## FACTS AND FIGURES AND SUCH

**W**ILD animal pictures have a thrill and fascination which few other screen productions can boast. Hence, the announcement, that on Thursday, August 13, the Domino Company will release a two-reel drama, *The Romance of the Sawdust Ring*, the first wild animal picture ever released on the Mutual program, is news which will be welcomed by exhibitors and the public everywhere.

The original script of this photoplay called for a five-reel feature, but Managing Director Thomas H. Ince of the Domino Company took only the meat of the plot, thus making what he considers one of the best and most expensive two part pictures ever released. In many respects, it is said, the production is unique, offering several features never before contained in any animal picture.

Thrills are numerous and hair-raising. In one scene Frank Borzage, the youthful leading man of the Domino brand, battles with a full grown lion, his only weapon being a pitchfork. In another scene a jaguar is seen to strike down and attack one of the characters in the picture.

And these scenes are only two of many. It's not too much to say that *The Romance of the Sawdust Ring* will prove so popular, that it will be the forerunner of many other photoplays directed by Mr. Ince, in which the lords of the jungle will take a prominent part.

Several exhibitors have written to us about the distribution of *Our Mutual Girl Weekly*. They said that, after they had disposed of 1,500 copies—one of them had distributed 3,000 copies a week—they watched their patrons and, to their dismay, the spectators had not read the magazine in the theatre. Well, if we could have asked for just the one right little compliment that would have pleased us, it lay in that statement

Of course, they didn't read *Our Mutual Girl Weekly* in the theatres. They took it home, where they could read it at leisure and go over every page of it. Heralds are intended to bring the patron into the theatre, but they are not meant to amuse and interest him afterward.

*Our Mutual Girl Weekly* rightly handled will bring people into your theatres week after week. But it is not a herald. It is a magazine, a paper to be taken home and read. It is not, like a herald, a thing of but fleeting interest.

Reports from all parts of the country show that *The Million Dollar Mystery*, the spectacular Thanhouser serial, is breaking records for attendance everywhere. In a letter to *Reel Life*, a Springfield (Ill.) newspaperman writes: "The Princess Theatre, last Thursday, did the biggest business in the history of the motion picture business in this city on the first showing of *The Million Dollar Mystery*."

The Princess Theatre, which is one of the Mutual houses in Springfield, is the biggest and finest motion picture theatre in that city, receiving the patronage of the best class of people. The fact that it has broken all previous attendance records in Springfield at the opening performance of *The Million Dollar Mystery*, speaks for itself and is but another instance of the wide popularity and interest, which this master production of the Thanhouser plant has already attained, although hardly begun.

Plenty of illumination is the best kind of investment. Every one is attracted by light, especially if it is the right kind of light. No one ever saw a crowd certainly, not an

amusement-seeking crowd, in a dark street or avenue. People resemble insects, in that most of them invariably seek the lightest spot. So it happens that every exhibitor studies the problem of making the front of his house the most brightly illuminated section of the thoroughfare on which it is located.

From the earliest days it has been the custom of the picture showman to outline the front of his house with incandescent lamps placed about a foot apart. Nowadays, electric signs of almost infinite variety and a corresponding diversity of the cost serve as an additional means to attract the passersby toward the brilliantly lighted lobby. Some of these signs are very unique. At the Strand Theatre in New York City, a jagged flash of lightning traverses the sign from top to bottom at brief intervals, ending in a buzz and splutter and a dazzling flash of greenish, blue light, that can be seen and heard for several blocks. But this is only one of many novel lighting devices for attracting the public and is rather more expensive than most.

If it is found undesirable for any reason to use a sign, lamps as large as twenty-five watt may be used for outlining the theatre front and the cost of the extra current consumed will be more than counter-balanced by the results obtained. If a sign is used, considerably smaller lamps may be installed with advantage.

Lighting the interior of the house is a subject which requires quite as much study as illuminating the front. With the rapid advances made recently in the design and equipment of motion picture theatres, this highly important detail has not been neglected. For some time past the indirect system of lighting has been coming into more general use, and in particular it is valuable for motion picture theatre use. By means of it sufficient illumination is obtained for one to see one's way about the theatre, while the pictures are being projected and it is, indeed, largely responsible for the fact that there are so few dark theatres nowadays.

This is one of the things that has helped greatly also to silence effectually those hypercritical souls, whose chief argument against the films, was the conditions under which they were shown. In the soft lights now used in all modern picture houses, the intermissions pass quickly and pleasantly and the audience remains orderly and quiet during the exhibition.

Every once in awhile a newspaper prints a story about some elderly person, generally nearing the centenarian class, who has never ridden on a railroad train or used a telephone or read any book but the Bible or something. Usually, it is the only distinction to which the person written about is entitled, placing him (or her, as the case may be) in the same category with the Bearded Lady, the Dog Faced Boy or the Four-Legged Hen.

In this same class should be put the individual who has never seen a motion picture. They have already become so scarce that we really had begun to think, that none could be found outside an asylum for the blind. We learn from the Cass County (Mo.) Leader, however, that Mexico (also Mo.) points with pride to a nonagenarian citizen, who has "never been to the 'movies,'" Dr. R. W. Bourne is the gentleman's name. His other claims to distinction (besides living in Mexico, Mo.), are that he is ninety-four years old and teaches a Sunday school class.



# Humor and Pathos Perfectly Portrayed in these American-Beauty Films



(1) and (8) "All On Account of a Jug," with George Field, Ida Lewis and Harry De Vere in the leads. (2) Ed Cowen and Edith Borella, (3) and (5) Winifred Greenwood and Ed Cowen in "At the End of a Perfect Day." (4) and (7) Harry Pollard, Margarita Fischer and Kathie Fischer and (9) Fred Gamble and Kathie Fischer in "A Midsummer's Love Tangle." (6) Ed Cowen, Winifred Greenwood and Josephine Ditt in "The Widow."



# STORIES OF THE NEW PHOTOPLAYS

WITH Chapter 30 of Our Mutual Girl scenario, to be released on August 10, there starts the splendid series written by Irvin S. Cobb. Mr. Cobb—undoubtedly the foremost humorist of his time and counted one of the most interesting of American short story writers—has novelized his scenarios exclusively for *Our Mutual Girl Weekly*. His stories will commence in Issue 11 of that sprightly publication, without which no moving picture program is complete. If you have not already informed yourself as to how to get *Our Mutual Girl Weekly* do not allow an hour to pass before you go to your Mutual Exchange and ask the Branch Manager about it.

Never in the history of the motion picture industry has any program progressed so steadily and uniformly to high standards of dramatic and photographic art as has the Mutual. The splendid productions of the American, Majestic, New York Motion Picture, Reliance and Thanouser plants deserve your patronage. They have not yet reached the acme of perfection. Neither has any other program. Nor will any ever reach it. But the Mutual Program is uniformly nearer to it and maintains a better uniform progress toward it than the output of any other organization.

A word to the wise: "Mutual Movies Make Time Fly."

## OUR MUTUAL GIRL—(Reel 29)

By Arthur James

August 3.

Margaret has found The Woman with the Red Rose, as bidden to do by Madame Dolores. She has learned the secret that The Woman holds for her. It is fraught with either menace or joy—but which? Only distance and the flight of time can give the proper perspective to that.

And then, while Our Mutual Girl, Mrs. Knickerbocker, Madge Travis, Margaret's friend, and Howard Dunbar, The Man of Mystery, are discussing the excitement of the preceding days while Margaret's quest was on, Our Mutual Girl, with characteristic impulsiveness, abruptly changes the topic of conversation. Water that has gone over the dam, ever has been uninteresting to Margaret. Barring her artistic standards, she is a post-futurist in action.

She had met Lieut. John C. Porte, who will try to fly across the Atlantic in his huge air-boat, in the early Winter. And now, as the hydro-aeroplane rapidly nears completion, the New York newspapers are filled with stories of this remarkable undertaking. Margaret, ever an omnivorous reader of the day's news, sees a story of Lieutenant Porte's trying-out flights.

Instantly she makes up her mind to go up in *The America*. And, the idea once implanted in her swift, fertile brain, action rapidly follows. She broaches the subject to her aunt. Mrs. Knickerbocker remonstrates. Miss Travis objects. Dunbar teases, and foolishly adds to Margaret's determination to go up by wagering with her that she will not fly.

And that night Margaret leaves her aunt's Fifth Avenue house, to go alone to Hammondsport. Early the next morning she reaches the aeroplane factory of Glenn Curtiss and, a few minutes later, she is away in a wonderful, down-the-wind flight in *The America* with Porte, the first and thus far the only woman who has gone aloft in the trans-Atlantic flier.

Elated with her success she returns that night to Mrs. Knickerbocker's house and collects her wager from the astounded Dunbar.

## THE MYSTERY OF THE HINDU IMAGE

Majestic (Two Reels)

By Frank E. Woods

July 26, 1914

CAST

The Detective.....	Raoul A. Walsh
The Girl.....	Billy West
The Hindus.....	{ Dark Cloud Eagle Eye

John Stafford is unjustly arrested on the eve of his marriage for the murder of an old gentleman whose body was found in his guardian's library. The young man is taken to the penitentiary, but eludes his guards and escapes.

His sweetheart engages a noted detective who finds a small Hindu image in the hand of the dead man. Following this clue the detective learns that the image is symbolical of a Hindu secret sect known as "The Black Adepts." He trails two Hindus and finally arrests them. He finds in their possession the other part of the image in which is secreted a valuable ruby. Young Stafford is recaptured, but is saved from execution when news of the arrest of the Hindus is telegraphed to the penitentiary.

## FROM WASH TO WASHINGTON—Thanouser

July 26, 1914

CAST

Diana, a washerwoman.....	Carey L. Hastings
Diana, as a society woman.....	Marguerite Snow
A prominent personage.....	James Cruze

With her week's wash only half done, Diana drops her work to peruse the Paris fashion magazines. Poring over the beautiful fashions delineated in the highly colored pages of the publications, Diana falls asleep.

She dreams that she is wealthy and a society leader in Washington. Men of national reputation bid for invitations to her thés dansants and eligible young millionaire statesmen and military officers spend most of their time trailing her about. Diana finally wakes up to find that she still has the hardest part of her day's washing before her.

## LEAVE IT TO SMILEY—Komic

By Marc Edmond Jones

July 26, 1914

CAST

The Tragedian.....	Tod Browning
The Manager.....	Baldy Belmont
"Smiley".....	Tammany Young
The Ingenue.....	Fay Tincher

With the opening performance a fizzle, the members of the Nighthale Light Opera Company are decidedly on their uppers. "Smiley" and the tragedian, however, decide upon a plan whereby they may eat and drink. After the tragedian has finished a thirteen-course dinner in the city's best restaurant, "Smiley" enters and bangs him on the head with a wicked looking club. The tragedian hurries from the restaurant to chase his assailant and incidentally forgets to pay his bill. The same trick is played elsewhere successfully. Finally the tragedian and "Smiley" are discovered by their irate dupes reinforced by two of the village cops. A long chase follows and at the finish "Smiley" and the tragedian get "theirs."

(Continued Overleaf)



# Laughter, Love and Pathos from the Majestic Studios



(1) Baldy Belmont, Edward Dillon, Fay Tincher and Tod Browning in "Ethel's Teacher." (2) Dorothy Gish and Donald Crisp, (5) F. A. Turner, Dorothy Gish and Donald Crisp, and (7) F. A. Turner, Dorothy Gish and Vester Pegg in "The Tavern of Tragedy." (3) Mae Marsh and (8) Mae Marsh and Wallace Reid in "Moonshine Molly." (4) and (6) Mae Gaston and Robert Harron in "Down by the Sounding Sea."



## STORIES OF THE NEW PHOTOPLAYS

### THE BROKEN BARRIER

American (Two Reels)

July 27, 1914

#### CAST

Jack Hillery, a clubman.....Ed Coxen  
Eunice Cosgrove, a society girl....Winifred Greenwood  
Mrs. Cosgrove, her mother.....Ida Lewis  
Harry Mortimer, a clubman.....George Field  
Black, a stockbroker.....John Stepling  
Marsh, a stockbroker.....William Bertram

Eunice Cosgrove discovers on the eve of her wedding to Jack Hillery, the scion of a socially prominent but impecunious family, that her mother has written a letter to Jack proposing the marriage and offering Eunice's fortune in exchange for the social position which Jack can give her daughter. Young Hillery, being in love with Eunice, does not tell her of her mother's offer.

Eunice on her honeymoon tells Jack that their wedding must be one of form only and Jack, much puzzled, agrees. Finding his small fortune rapidly diminishing, Jack speculates in Wall Street. By a strange chance he speculates in a stock in which his wife is heavily interested. His raid on the stock proves successful and while Eunice is ruined, Jack wins a small fortune. Then the two start life over again with all misunderstandings brushed away.

### DOWN BY THE SOUNDING SEA—Majestic

July 28, 1914

#### CAST

The Old beachcomber.....Fred Burns  
His daughter.....Mae Gaston  
Her sweetheart.....Robert Harron  
The Man From the Sea.....Wallace Reid

Alice, an old beachcomber's daughter and Bob, a young fisherman living on an island remote from the mainland, discover a man tied to a rough raft floating in the wreckage of a yacht along the shore. The man thus cast up by the sea is taken to the cabin of the old beachcomber, where he recovers. Bob, jealous from the first because of the attentions which Alice bestows upon John Ward, the man from the sea, one day finds them sitting together on the sand and attacks the convalescent stranger. Only the arrival of a ship containing Ward's wife and daughter prevents a tragedy. With Ward safe in his wife's care, however, Bob sees how foolish he has been and together he and his sweetheart stand with their arms entwined, in the last scene of the photoplay, watching Ward and his wife and child sailing away for the mainland.

### THE MESSENGER OF DEATH

Thanouser (Two Reels)

By Lloyd F. Lonergan

July 28, 1914

#### CAST

Jack, in charge of an English Agency in India,  
Charles Mather  
May, his wife.....Mignon Anderson  
Lieutenant.....Mr. Shay  
Jones, a faithful old Sergeant.....Irving Cummings  
Raj, a villainous native.....John Lehnberg  
Khan, a native.....Eugene Moore  
Mahal, another native.....Edward Ward

Jack Tennant, a young English officer stationed with his wife at a post deep in the wilds of India, leaves on a tour of inspection of his district, entrusting his wife to the care of a faithful old sergeant.

While the officer is away Raj, a villainous native chief who has long coveted Tennant's wife, makes an attack on the post. Mrs. Tennant keeps a diary of the siege. Upon Tennant's return he finds his wife, the faithful old sergeant and several of his soldiers dead.

The last entry in Mrs. Tennant's diary seems to indicate that she has killed herself rather than be dishonored, but no powder marks are found upon her body. From the fact that no bullets in Mrs. Tennant's revolver are exploded the physician arrives at the real solution and concludes that the old sergeant had determined to save her from a fate worse than death. The physician keeps his discovery to himself and the young officer's wife is duly buried with all the honors due a heroine.

### A MIDSUMMER LOVE TANGLE—Beauty

July 28, 1914

#### CAST

Trixy Lynn, a summer girl.....Margarita Fischer  
Jack Weston, in love with Trixy.....Harry Pollard  
Buddy, Trixy's brother.....Kathie Fischer  
Judge Lynn.....Fred Gamble

Judge Lynn, spending the week-end with his family at Lakeside, reads in the newspaper that Slippery Sam, a notorious diamond thief, has been seen in the neighborhood of the lake dressed in women's clothes. Trixy Lynn and Jack Weston, a young man of leisure, go out for a sail while Trixy's brother, Buddy, goes in swimming, Judge Lynn finds his hopeful in the water and spansks him soundly for violating the Sabbath peace. Shortly after the Judge goes in swimming himself. Buddy finds his dad's clothes and hides them. The Judge, discovering his loss, wanders into an apparently deserted cabin and dons a woman's raiment he finds there. Buddy tells Trixy and her sweetheart that Slippery Sam is in the woods and points out his father as the hunted man. Jack Weston captures the judge and has him put in the lock-up. The Judge is released, and that night has his revenge when Weston calls to ask for Trixy's hand, not knowing that he had mistaken his prospective father-in-law for Slippery Sam.

### THE SHERIFF'S PRISONER—Reliance

By F. McGrew Willis

July 29, 1914

#### CAST

Burns.....Vester Pegg  
Hooper.....Arthur Mackley  
Scott.....F. A. Turner  
The Widow.....Florence Crawford  
The Doctor.....Richard Cummings

John Walsh, a miner, leaves his wife and baby behind on his barren claim, and takes his small store of gold to the settlement where he loses at the gaming table. In a fight which follows, Burns, a cow-puncher, kills Walsh.

Mrs. Walsh attempts to work her dead husband's claim, but in a few weeks breaks down. A doctor who is called in declares that only the transfusion of a healthy person's blood can save Mrs. Walsh's life. Burns, a fugitive, appears and agrees to submit to the operation. While the mob who seek Burns are held off, the doctor proceeds with the transfusion. Mrs. Walsh's life is saved, but Burns, weakened by hunger and exposure, succumbs, happy in having made amends for his crime.

(Continued Overleaf)



Powerful Action in These Broncho, Kay Bee and Domino Productions



(1) Clara Williams and Hershell Mayall, (2) Clara Williams and Dick Stanton and (5) Hershell Mayall and Lewis Durham in "Jim Regan's Last Raid." (3) Enid Markey, Margaret Thompson and Charles Ray in "The Thunderbolt." (4) Tsuru Aoki and Thomas Kurihara in "The Curse of Caste." (6) and (7) Featuring Charles Ray in "The Gangsters and the Girl."



# STORIES OF THE NEW PHOTOPLAYS

## THE LONG FEUD—Broncho

July 29, 1914

(2 Reels)

### CAST

Louisa Yancey.....Rhea Mitchell  
 Frank Harper.....William Ehfe  
 Old Man Yancey.....J. Barney Sherry  
 Old Man Harper.....George Osborne

A feud has existed between the Yancey and Harper families for years. Harper fails to induce his son, Frank, to carry on the fight. Louisa, Yancey's daughter, takes the blood oath, however. Frank goes to the city and becomes a successful lawyer. Returning home, he falls in love with Louisa Yancey. Old man Yancey reminds his daughter of her oath, but her love for Frank prevents her from carrying it out. Yancey then determines to shoot Frank himself. Louisa starts to warn him, but is engulfed in quicksands. Frank is rescuing her, when Yancey shoots him in the hand. When the old man discovers that Frank is rescuing his own daughter, he aids young Harper and in the end gives his blessing to the pair.

## DOES IT END RIGHT?—American

July 29, 1914

### CAST

Richard Manners.....William Garwood  
 Dr. Stanley.....Jack Richardson  
 Alice Ewing.....Vivian Rich  
 Mrs. Ewing.....Louise Lester  
 Nurse.....Charlotte Burton

Richard Manners, disfigured so badly while rescuing a child from a burning building, that he has become a social outcast, takes a home in the country. There he meets and marries a blind girl who does not know of his disfigurement. Dr. Stanley, a famous surgeon, tells Manners that his wife, who has given birth to a child, can regain her sight if a certain operation is performed. Although he realizes that his wife will probably shun him if she once sees his disfigurement, Manners consents. The operation is successful, but a few seconds after Alice, Manners' wife, has seen her child, the curtain accidentally rolls up, letting a flood of light into the room. Her sight is again destroyed by the sudden exposure to the sun's rays, but Manners' hideous disfigurement is kindly spared from her memory.

## THE CURSE OF CASTE—Domino

July 30, 1914

(2 Reels)

### CAST

Kato Matsumoto.....Sessue Hayakawa  
 Kissmoia.....Tsuru Aoki  
 General Hirata.....Thomas Kurihara

Kato Matsumoto, son of the patrician General Hirata, marries Kissmoia, a lower caste Japanese girl, against his father's wishes. Later Kato learns that his father is dying and is undecided whether to return home or to stay with his child wife. Kissmoia, grieving over the distress she has caused her husband, commits suicide, leaving Kato free to return to his people. "The Curse of Caste" is reviewed at length in fiction form in this week's issue of *Reel Life*.

## AN ELEVENTH HOUR REFORMATION—Kay-Bee

July 31, 1914

(2 Reels)

### CAST

Marion Cory.....Gretchen Lederer  
 John Cory.....J. Barney Sherry  
 Frank Graham.....Harry Keenan  
 Andrews, the burglar.....Walter Edwards

John Cory has a quarrel with his wife and tells her that he intends to spend the night at a hotel. Frank Graham, one of Mrs. Cory's early sweethearts, sees Cory leave and urges Mrs. Cory to flee with him. While they are talking a burglar enters the house, recognizes a picture of Cory, who once defended him in a lawsuit, and decides not to rob his friend. The burglar overhears Graham begging Mrs. Cory to leave with him and binds the former to a chair while he succeeds in convincing Mrs. Cory, that she should make up with her husband. Mrs. Cory finally dismisses Graham and calls up her husband. He hurries home and they are reconciled. Graham calls the police but Mrs. Cory hides the burglar and later aids him to escape.

## ALL ON ACCOUNT OF A JUG—American

July 31, 1914

### CAST

Heine, proprietor of a small Geman restaurant,  
 George Field  
 Katrina, "proprietor of Heine".....Ida Lewis  
 Hicks, the village constable.....John Stepling  
 Luke McGlook.....Harry De Vere  
 Pete, a thirsty hobo.....William Tedmarsh

Henpecked and nagged by his huge wife, until life seems a burden too great to bear, Heine leaves for the creek, determined to end it all. He leaves a note to the villagers announcing his demise. Luke McGlook, the village drunk, encounters Heine and shares his jug of whiskey with him. Heine and Luke go to sleep in the boat. Meanwhile the village constable finds the note and tells Katrina, who becomes conscience-stricken. Katrina and the villagers start dragging the lake for Heine's body, when Luke McGlook and the missing man come floating in the drifting rowboat into their midst. Katrina and the enraged villagers spend a merry half hour dousing Heine and Luke in the lake.

## THE GUNMAN—Reliance

By George Pattullo

August 1, 1914

(2 Reels)

### CAST

The Gunman.....Sam De Grasse  
 Farrell.....Eugene Pallette  
 Mattie.....Miriam Cooper  
 Thorne.....Ralph Lewis

The owner of the Pitchfork ranch of which Thorne is manager finds that many of his cattle are disappearing. He orders Thorne to get the cattle back or lose his job. Thorne employs Bass, a gunman, to get the thief, whom he hints is Tom Farrell, his sister Mattie's sweetheart. Bass finds Farrell to be a square young fellow and Mattie, despite her rebuffs, an "up and up little gal." Incidentally Bass discovers that Thorne himself, has been stealing his boss's cattle and threatens to expose the rancher unless he makes good the stolen cattle and gives Mattie a piece of property for a wedding present. Thorne complies reluctantly and the gunman acts as best man at the wedding.

(Continued Overleaf)



Two Reliance Dramas with a Strong Popular Appeal



(1) (2) (5) and (7) Some Scenes from "So Shines a Good Deed," which possess a punch. (3) Eugene Palette, (4) Billie West and Eugene Palette and (5) Sam De Grasse in "The Bank Burglar's Fate."







Three Good Laughs and Two Strong Dramas from Thanhouser



(1) Irving Cummings in "The Messenger of Death." (2) Marguerite Snow and James Cruze in "From Wash to Washington." (3) Charles Horan, Muriel Ostriche, Morgan Jones and (4) Muriel Ostriche and Morgan Jones in "The Veteran's Sword." (5) Harry Benham as the sweetheart in "Harry's Waterloo." (6) Fan Bourke, Harry Blakemore and Miss Farrington and (7) Miss Farrington and Harry Blakemore in "The Butterfly Bug."



# "THE CURSE OF CASTE"

*A Romance and  
Tragedy of Old Japan*

*Featuring Noted Dom-  
ino Actress, Tsuru Aoki*

## CAST

Kato Matsumoto.....Sessue Hayakawa  
Kissmoia.....Tsuru Aoki  
General Hirata.....Thomas Kurihara

GENERAL Hirata, one of the Samurai, has sent his son Kato to America and England to be educated, hoping that upon his return the young man would enter politics and become one of Japan's statesmen as his forefathers had been before him. Kato in America had imbibed democratic ideas, however, and soon after reaching his mother country met Kissmoia, a low caste Japanese girl of the Etas.

The girl's wonderful beauty and charming manners completely won the young Japanese. Owing to the prejudices of his own caste Kato contrived to meet Kissmoia secretly for several months but word of his son's infatuation soon reached General Hirata's ears and Kato was summoned before his stern parent.

"What is this I hear, young man?" he inquired of Kato. "Is the son of a member of the Samurai about to disgrace himself? Would Kato bring sorrow to his father in his old age?"

Kato hung his head.

"Much as I respect you, father," he finally answered, "I feel that in this matter I should be given my own choice. Kissmoia is intelligent; she is beautiful; she is faithful. I would much rather marry her than many girls in my own caste."

General Hirata frowned at his son.

"I would not have dared answer my father thus," he thundered. "I am sorry that I sent you to America, for the ways of the West are not those of the East. You would make outcasts of us both. As your father I am responsible for your acts."

Kato bowed himself from his father's presence. Outside the thin sliding panels of his father's house he found a weeping figure.

"So you have heard, Kissmoia?" he inquired tenderly.

For answer Kissmoia snuggled closer to him and wept silently. Kato spied her pack upon the ground. Her purpose was plain.

"We shall be civilly married today," he replied with determination. "You shall not leave me."

Together Kato and Kissmoia made their way to a low, squat building, half-Japanese and half-European in appearance. There they found the local magistrate authorized to give death certificates, issue birth registration

the pair walked out a few minutes later, man and wife. They made their home in the next few weeks at a small fishing village by the sea. The simple Japanese fishermen courteously taught Kato the tricks of their world-old profession and the high-caste young Japanese democratically joined in their rough sports and assemblies.

For several months Kato and his bride lived an ideal existence. Greater happiness could not have been theirs. Their simple shelter seemed as delightful as the imperial palace at Tokio and their small garden flowered as profusely as the terraces of the Temple of Shinto.

Then one day came a shock. Trotting along the highway past Kato's cottage one fateful morning came the postman. Kato unfolded a short message from home. It was brief and told him that his father's days were numbered. Kato walked slowly to his

tiny three-roomed home and let the message fall to the floor. Kissmoia, apprehensive that something had happened, secretly picked up the scrap of paper and hid it. "Your father is slowly dying," read the note. "A faithful son would return and comfort him in his last days. After all, a child's first thought should be of his parents. Wives may be put aside, parents never."

Kissmoia read the last line over and over. "Wives may be put aside," she repeated dully.

\* \* \* \* \*

For a while she considered ending her life in the room where they had spent so many happy hours together. To kill herself upon his threshold, however, would be a reproach. Quietly taking herself to the shore that night the child, for she was little more, swam out into the sea. The water was cold, but that mattered little. Toward the last she turned to watch the flickering lights of the fishing village. Far off to the left she could see a bright light shining in their cottage. She pictured to herself dear Kato still pacing the floor in his indecision.

\* \* \* \* \*

Kato found her body in the early dawn. The tide had carried it in. A smile played faintly upon her lips. She had died, happy in her supreme sacrifice. Kato kissed her wet lips and stared vacantly out to sea.



*Tsuru Aoki, Sessue Hayakawa and Thomas Kurihara in  
The Curse of Caste*



## Our Mutual Girl Finds The Red Rose

### CAST

Our Mutual Girl.....Norma Phillips  
 Mrs. Knickerbocker, her aunt.....Maym Kelso  
 Madge Travis, her friend.....Madge Tyrone  
 Ada Taylor, her protégée.....Lillian Broderick  
 Lewis, her maid.....Jessie Lewis  
 Howard Dunbar, the Man of Mystery.....Edward Brennan  
 Kid Joseph, Ada's fiance.....Oscar Nye  
 Mrs. Knickerbocker's butler.....James Alling  
 Dunbar's manservant.....Makoto Inokuchi

Director, John Noble

SEEKING for the person with a red rose kept Margaret along the New Jersey coast for a week. She visited Long Branch, Asbury Park, Belmar and various other resorts, but no one with a red rose was seen. So Margaret and her party moved over to Long Island and in due course reached Long Beach.

Madge Travis had returned to her home but Dunbar, "The Man of Mystery," remained with Margaret and her aunt. He was apparently having an enjoyable time though he had no faith in finding anyone with a red rose or in getting any information worth while if the person with the red rose were found. But he acquiesced in the search because it enabled him to be with Margaret and he understood fully the value of propinquity.

Mrs. Knickerbocker had not been told the object of Margaret's quest and she did not understand why Our Mutual Girl was motoring almost continuously and had looked at hundreds and hundreds of cottages.

She was beginning to hint that it would be well to return to New York to prepare for a visit to Newport and Margaret and Dunbar had been forced to use their utmost efforts to induce her to continue the visits to the various seaside resorts.

After a plunge in the surf at Long Beach one morning Margaret and Dunbar rejoined Mrs. Knickerbocker on the beach and found her conversing with Jack Stuyvesant, a son of one of her old friends. After introductions Margaret and Jack struck up a lively acquaintance. They were nearly the same age. Jack was young, good looking and rich, and it was small wonder that Margaret apparently preferred him to Dunbar.

Within an hour after their first meeting Jack and Margaret had started on a motoring trip. Dunbar had an engagement to go walking with Margaret, but that fickle young woman forgot all about it, until she was in the auto and she and Jack went away, laughing at Dunbar's gloomy face.

Margaret and Jack spent the afternoon at Coney Island and they had what a distinguished American would call a "bully time." They got better acquainted while shooting the chutes, riding on switchback railways, eating hot dogs and doing other things typical of America's great pleasure resort, than they might have become in weeks of the formal

were on the beach again in bathing costume, spending part of the time in the surf and part on the warm sand. Dunbar was considerably put out at the

intercourse of ball room or opera. Indeed, they were old friends when they returned to the hotel for the scolding which Mrs. Knickerbocker gave and which Margaret received with due humility.

The next morning all attentions Jack was paying to Margaret and he could not forget that at the dance the previous evening the younger man had been the favored partner of Our Mutual Girl.

Jack and Margaret were bantering each other when the young man tried to kiss her. She dodged, laughing merrily. Dunbar had watched the incident and he could not control his temper.

"I'll teach you to be more civil," he said as he landed a blow on Jack's chin that sent him sprawling on the sand.

Jack immediately rose to his feet and prepared to defend himself, but Margaret interfered and soon the two rivals shook hands and the incident seemed to

be closed. An hour later, as Mrs. Knickerbocker and Margaret were entering their auto to return to New York, Margaret saw a woman in the yard of a cottage a short distance away. The woman was wearing a red rose in her corsage.

Margaret hurried over to her and asked her if she knew Madame Dolores.

"I do, my child," she replied. "I have been expecting you and I am to give you a message. Listen carefully, for I shall not repeat what I say. A man who would marry you is threatened with a great trouble and a great sorrow. There is a scandal hovering over him like a cloud. If you marry him you will share in his humiliation. That is all."

"Who is he?" Margaret asked pleadingly. "Oh, please tell me more!"

The woman shook her head.

"I cannot," she said, moving on.

Margaret saw that the interview was ended as the woman turned and walked away. Our Mutual Girl returned to the motor and was in a deep study when she was joined by her aunt. All the way back to their city home Margaret's thoughts ran in troubled channels.

What did it all mean, she wondered?



Mrs. Knickerbocker, John Stuyvesant, Howard Dunbar and Margaret on the beach



## Takes and Retakes

ALL Hollywood, Los Angeles, knows when the R.&M. forces are booked for a strenuous day afield. Before nine o'clock in the morning, a long line of automobiles is drawn up in a solid wall before the studios, and scarcely quarter of an hour later, actors and directors pile aboard. There is a tremendous cranking of machines; a blatant chorus of honkings and siren shrieks that deafens the natives. And then the big cars swing out into a long, swift gliding procession, their noses pointed countryward.

The concourse of automobiles often represents half a dozen different films in process, and parties are bound for a score or more different points already fixed upon for the scenes to be made that day. It is also no unusual thing for a cast to go a good half day's journey into the mountains for the sake of putting on a dramatic episode in just the wild, romantic setting it requires.

These expeditions make much of the variety and excitement of photoplay life at Hollywood, and are the means of instilling into R.&M. pictures a realism and strength, compared with which artificial settings in the legitimate are feeble and disconcerting.

The desideratum of every cinematographer is to be on the spot, by sheer luck, at the moment of some unforeseen, serious accident. This may be granted only once in a lifetime. Recently, a French representative of the Mutual Weekly was so fortunate as to catch one of the big thrills of the day. He chanced to be at the aerodrome of Buc, near Versailles, when the terrible disaster occurred which cost two daring navigators of the air their lives. The death flight of Messieurs Bourhis and Pelletier is being shown in Mutual Weekly No. 81, released July 16.

In the same issue of the Weekly, there are scenes made



*A Busy Morning at the Reliance and Majestic Hollywood Studios, as the Directors and Players are Leaving for a Hard Day's Work*

mangled bodies by the firemen and police.

When Jack Adolphi, Donald Crisp and Robert Harron get together over a photoplay script, genius burns and the sparks fly. The whole play acts itself out on an imaginary screen. Mr. Adolphi, director of the Reliance, is the veteran of the trio. Mr. Crisp, though only recently promoted to a directorship with the Majestic, already has advanced from one-reel subjects to multiple reels, and his handling of scenes and human material grows daily more expert. At the same time, he continues to carry off the big heavies in R.&M. productions. If "Bobby" Harron, juvenile lead in the Majestic, aspires to follow in his friends' footsteps, he is not yet telling anybody so. But he puts in a suggestion now and then which the directors eagerly seize upon. Bob is a great favorite with everyone.



*Jack Adolphi, Donald Crisp and Robert Harron Talk It Over*

Charles Ray of the Kay Bee has received an oil painting of himself, done from a photograph, by a young woman in Wisconsin. He has never had the pleasure of meeting the artist, and the canvas came to him as a complete surprise. Charlie is so delighted with it that he is cheerfully spending half a week's salary on a beautiful gold-leaf frame. It is his modest desire that the portrait may go down to posterity.

At the R.&M. studios Jack Adolphi is producing "The Inner Conscience," a thrilling romance, in which a launch wrecked at sea, plays a prominent part.



## The Personal Side of the Pictures

THE show business got into Tod Browning's blood with the lure of the sawdust. He was sixteen when he ran away from Louisville, Kentucky, and joined a circus. Under the big top he formed a partnership with a young man who did the handcuff act. From him he learned the art of freeing himself from manacles without using a key or breaking the handcuffs. It was this trick which first won him fame, and which even now might not come amiss, should the Komic star's speeding mania get him into trouble.

The circus struck Jackson, Miss., on a night when a handcuff king, who had been billed at the Opera House, at the last moment disappointed the management.

Browning and his friend volunteered and made a tremendous hit. Shortly after they left the circus and for two months threw on the

much, and after nearly two years' brilliant business, he deserted to a black face singing and dancing act.

An engagement with Willard and King showed him the world and brought him back to Buenos Ayres, from whence he made a bee-line for Chicago. Here, with the World of Mirth Comedy Company, he was featured in some of the most popular comic character sketches that the vaudeville stage has produced. He was the original "Mutt" in Mutt and Jeff, and he played the title rôle in Silk Hat Harry.

About a year ago Mr. Browning went to D. W. Griffith, then chief director of the New York studio of the Biograph, and



Almost ready to go on

proceeds of their handcuff exhibitions.

It was as the Living Hypnotic Corpse, however, that Browning became the talk of the country. When the celebrated hypnotist, with whom he had formed a partnership, fixed upon him his mesmeric gaze, he would fall into a trance. Then he would be lowered several feet under ground and the earth thrown over him. A wooden shaft permitted the wonder-struck crowd, one by one, to gaze down upon his inert form at the bottom of the pit—and incidentally supplied him with air. Sometimes, during an exhibition, he would have to stay buried forty-eight hours at a time.

Before interment, he would fill his shirt with malted milk tablets and strap on an empty hot water bottle. Then, in slack moments, the hypnotist would lower a cord to which Browning would tie the water bottle which presently returned, filled for his refreshment. On one occasion, in New Orleans, Browning was obliged to be underground thirty-eight hours without water. This was too



Tod Browning in one of his many weird "make-ups"

the number and variety of weird absurdities which he is capable of putting over when the opportunity offers.

A rôle which Mr. Browning delights in perpetrating in private is that of expert spaghetti cook. Every fortnight or so, he gives a feed *a l'italienne* to his friends at the studio.

*The Biographer.*



Cranking his auto

captured comedy rôles with Charles Murray. When Mr. Griffith became production chief for the Reliance and Majestic companies, he made Mr. Browning leading man with the new Komic brand of the R.&M. organization. In a very few months, Mr. Browning and Fay Tincher, in their inimitable team work, have built up a unique reputation for the Mutual and the Komic Brand.

This versatile comedian is precisely six feet tall in his stockings. He weighs only 130 pounds. And he has a genius for make-up. When a really good-looking young man cheerfully makes such a guy of himself for the delectation of thousands, as Mr. Browning does, that's some devotion to the high call of the movies. In the "Desperate Rudolph," all-round-bad-man caricature, in *The Last Drink of Whiskey*, he, perhaps, is seen at his best. But there is virtually no limit to



## The Practical Side of the Pictures

THE movie fan who sits in a comfortable, well-ventilated theatre and gives himself up to the enjoyment of the pictures, if he marvels at anything beyond the histrionic ability of his favorites on the screen, perhaps may give the producer a slice of the credit. But if somebody, who has seen the inside of a motion picture factory suggests that he cast just one appreciative thought in the direction of the film editor and the humble artists who "assemble" the picture, he will not have a ghost of an idea, what this is all about.

No picture would run smoothly, however; it would not be timed properly; the incidents would not be true to life, nor even appear in the right order, were it not for the expert labors of the assemblers, under whose practiced, discriminating eye the thousand or more feet of celluloid ribbon undergoes a critical review. It is they, who, with dextrous fingers, cut, reassemble and splice together, until the perfected film is ready for projection from the motion picture machine.

I was talking the other day with the clever film assembler of *Our Mutual Girl*. She has been six years in the business, and she is an enthusiast.

"Most persons don't realize," she told me, "that a picture is never photographed in the order of events and scenes in which it appears on the screen. A director never follows the scenario literally. If he has four or five episodes enacted in the same setting, he takes them all, one after another, though they may be scattered all through the story. Then they come to us to be cut apart and inserted in their proper places.

"The director may take the interior scenes to-day, and the exteriors next week. Yet, all these will belong to one subject. The film reaches us in rolls of different lengths, the story a hodge-podge. We unravel it by following the scenario. It is necessary to examine every piece of film to find the beginning, the end and the intermediate parts, and get them all together in dramatic sequence. In Reel 28 of *Our Mutual Girl* there were eighty-one different pieces, and from one hundred to one hundred and twenty-five different phases of the same scene. These all had to be separated, assorted and put together again. In *The Escape*, there were at least a thousand scenes, and any number of cut-outs and changes. The picture was never two days the same. That was one of the biggest jobs we ever handled.

"Sometimes we find the same scene taken twice. Then we project both versions upon the screen and select the better one to be incorporated permanently in the film. Or, a single scene may be shown several times in flash-backs. This is a very effective device as used by Mr. Griffith. We must recognize these flash-backs and insert them where they belong, either to show lapse of time, or simultaneous actions separated by distance, or simply to sustain the dramatic suspense.

"We always are required to make the film a certain length—say 1,000 feet—and we may have anywhere from 1,025 feet to 1,200 or 1,500 feet which must be condensed. The question is where to cut. It often takes close figuring to decide precisely what can be eliminated without spoiling the story. You have to think all the while from the point of view of a person who sees the picture without knowing the scenario.

"Comedy is much harder to assemble than dramatic film.

In the dramatic there is plenty of action to work up, but in comedy everything happens so suddenly that one scene must be fitted immediately onto another so that movement will be instantaneous. The cameraman may have dragged the scene. You may get from him twenty-five feet of film, and use only five of it.

"Every detail of a rapid action must appear in a series of flashes. If a man jumps out of a window, the next glimpse must show his legs coming down before he touches the ground—or people won't "get" the incident. Again, if one of the characters throws something, the scene where it hits must come on in the next instant. The least delay makes the thing ineffective.

"The handling of scenes usually gives us less trouble than the inserting of titles. This is done last, and generally they have to be changed three or four times before they are right. No two persons ever seem to agree about titles. Of course, the fewer used the better. To realize what changing them involves, it is necessary to trace the whole process. Titles sometimes are printed on cards, sometimes set up in type, to be photographed. The negative film is developed and the positive film printed from it. The positive film is what is used by the operator on the motion picture machine for projection on the screen. Now, if the titles are wrong, these sections of the positive film have to be cut out. New titles have to be photographed, the negative developed, reprinted and made positive, and these new pieces inserted in the finished film.

"There is all the difference in the world in working with negative or positive film. The former must be handled like an egg as the least scratch will blemish the positive printed from it. The positive is of much tougher fibre and has a less delicate surface. It can be run off, read, cut and spliced together, without damage. To realize how cautious the workers in a film factory actually are, one has only to consider how many hands a piece of negative film passes through before being made positive. That roll lying there has been treated by at least ten different persons, and yet there isn't a scratch on it.

"To an amateur, looking at film, many of the scenes will seem alike. But the expert is able to distinguish every detail of action—even to a turn of the head or change of expression. It is fascinating to trace out the scenario on the positive, and make up the picture."

"But," I said, "the actual picture on the celluloid ribbon is so tiny!"

"You only think it is. It doesn't seem so, because it is so clear. Why, you can even tell when a person has tears in her eyes in the film."

Every theatre should have a "Lost and Found" bureau and scrupulous care should be used to see that articles left in the theatre are saved for claimants. These articles may be trifling but they often are important to the losers, and every precaution should be taken to see that they are available if inquiry is made for them.

"The silent drama should be witnessed in silence." Remember that this applies to employees as well as to visitors, and do not permit any unnecessary talk in the theatre. This is particularly important as it applies to the operating booth. Nothing should take place there that will attract attention.

*The Operator.*



## “The Million Dollar Mystery”

### Episode Six—Reels Eleven and Twelve

**S**TILL firmly convinced that Florence Gray knows where her father's million is hidden, the Countess Olga and the conspirators, led by Braine, plan a coaching party to a suburban inn, where they have engaged the Egyptian room. Accordingly the Countess Olga calls upon Florence who is still unsuspecting of her supposed friend and invites her to join the coaching party.

Hidden behind the curtains in the Hargreaves' home, Jones, the butler, hears of the invitation and at once telephones Norton, the reporter. Jones conveys his suspicions of the Countess to Norton and the two follow the coach and four in a small cycle car of great speed.

They watch the party dining while they hide in the woods near the inn and are amused for a part of the time by the paid entertainers, who dance all the latest steps. While the entertainers are busy tripping the lufardo and the maxixe, Jones and Norton creep up on Braine and a fellow conspirator and overhear their plans to lure Florence to the Egyptian room.

In one of the inn attendants Norton recognizes an old nurse and the aged woman, eager to entertain, shows the reporter a secret passage leading out of the Egyptian room. A few minutes later they return to the spot where the party is still being amused and are just in time to trail one of the conspirators, who, disguised as a French count, leads Florence away from the table on the pretext of showing her the park.

Closely followed by Norton and Jones Florence and the conspirators stroll through the numerous apartments in the inn. When the conspirator has inveigled Florence into the Egyptian room he distracts her attention for a moment and then swiftly locks the door upon her. Florence turns to find herself a prisoner.

Vainly she beats upon the doors of the room. The conspirators, however, have taken good care to draw the great bolts and Florence finally sinks exhausted on a lounge. She realizes that for the second time she has fallen into the trap laid for her by her enemies. This time, she knows, they will not hesitate to use any means to force her to reveal the hiding place of her father's million, information which the conspirators are unaware she does not possess.

The bogus count hurries back to the garden party and secretly tells Braine and the Countess that he has succeeded in entrapping the girl again and that they once more have the opportunity of using any means that they find necessary to force the girl to their will. Headed by Braine and the Countess Olga, the conspirators excuse themselves from the other unsuspecting guests and hurry to the Egyptian room.

Meanwhile, Norton and Jones, realizing from the actions of the conspirators that they have succeeded at last in trapping Florence, plunge into the mouth of the cave in the woods, which is hidden by shrubbery, and rush along its dark interior to the Egyptian room. They find Florence weeping hysterically with fear. Norton explains his intentions, hurriedly calms her and assists her into the tunnel.

They have barely reached the other end of the secret passage when the Countess Olga and the conspirators enter the Egyptian room. A hasty examination of the room discloses the manner in which Florence made her escape and the conspirators reach the end of the tunnel just as Norton, Jones and Florence mount three horses which they have hastily procured and gallop down the road.

The conspirators engage a powerful motor car and start in pursuit. Jones realizes that they will soon be overtaken and while

Florence and Norton gallop on ahead he hides at a turn in the road. When the auto slows up the butler plunges a knife into both rear tires of the car and then runs back through the woods to his horse and gallops off.

The conspirators, unable to follow, give up the pursuit in disgust.

Motion picture patrons accustomed to the slap-dash staging of get-it-out-quick films will be treated to an agreeable surprise in this and succeeding episodes of *The Million Dollar Mystery*.

The garden party in the woods required days to stage properly. A cascade

was discovered in the woods nearly a hundred miles from the Thanhouser studio and the entire cast atop a smart coach followed the old Boston Post Road to the spot chosen by Director Hansel.

Six pairs of professional dancers were engaged in New York, each couple being specialists in one of the new dances. Starting with the old fashioned rag the dancers in turn exhibit the Apache dance, the maxixe, the tango, the waltz tango and the latest Parisian novelty, the lufufardo. Several of the guests intersperse their interpretations of the gavotte and minuet while a couple dressed in the styles fashionable in the '50s dance a lively polka.

The coach and four used in the episode was loaned to President Hite by a prominent member of the Westchester Country Club. Several prominent members of the Long Island hunting set applied to President Hite for permission to join the party and arrangements were made whereby they might take part in the jolly jaunt along the Boston turnpike into the Connecticut hills. Upon arriving at the quaint old inn where the pictures were taken the party enjoyed a bounteous al fresco luncheon.



*The Conspirators  
in the Cave*

*The Reporter Rescues  
Florence*



*The Garden Party at the Inn  
(Above) Florence LaBadie*



## From Our London Correspondent

"KEYSTONE NIGHTS"—indicating a one-day program composed entirely of films made by this popular company—have developed into the most universally approved feature for the summer that the English trade has known. An enterprising exhibitor in Scotland was first to run a "Keystone Night" and the vigorous exploitation and advertising of the idea by the Western Import Company, Ltd., English agents for Keystones, has led a large number of other exhibitors to follow. The Queen's Hall (Bolton) has the credit of setting up a new and, considering the circumstances, really extraordinary record with their "Night." June thirteenth was devoted to the feature and an audience of no less than 1500 filled the house. Moreover, many had to be denied admittance.

To secure an audience of this size and to turn people away in the middle of the summer is a phenomenon so unusual that it is no wonder there is now a positive clamor from exhibitors for "All-Keystone" programs. Immediately the details of the Bolton show were published in the trade press, Western Import's mail swelled immensely and when I saw A. E. Mainwaring, manager of the Company, a day or two ago he had a thick pile of applications before him and told me he would be kept busy suggesting programs and offering advertising help for several weeks.

Mr. Mainwaring has one particularly good advertising scheme for exhibitors. He has obtained a number of policemen's uniforms. On the breast appears the well known trade mark. On the back are the words "Keystone Night." These will be loaned to exhibitors having "Nights," so that there shall be no doubt in the neighborhood of the class of attraction they are featuring. I have no doubt I shall have new "Keystone Night" records to report shortly. Meanwhile, it is hard to exaggerate the eagerness of exhibitors to secure these programs, which it is evident the public regard as ideal fare for hot weather.

The foregoing alone serves to show how largely Keystones loom in the public eye here. Another circumstance is even more significant and that is the instant hit made by Charles Chaplin. There never was any doubt that Chaplin would go with the British public, but the warmth of his reception has surprised even those whom the enthusiasm of the trade buyers had prepared for something unusual.

Making a Living and Mabel's Strange Predicament have been out only about ten days, but every cinema patron one meets is talking about "that wonderful new comedian." A friend of mine tells me his father, a regular picture goer, came home from the theatre the other night and declared Mabel's Strange Predicament to be the best comedy he ever had seen. "As for that new chap," he declared emphatically, "he's a marvel—a hundred times better than——!"

I have heard the same opinion expressed in practically the same words by traders many times, but it is gratifying to find it so strongly endorsed by a representative of the public. The past success of Keystones here has been without parallel. It should be phenomenal next winter. Chaplin and Miss Normand are the best comedy pair we so far have had. If they can give us more like Mabel's Strange Predicament, they will create still more British sales records.

Our Mutual Girl somewhat surprised the English exhibitor when it was shown at the numerous trade displays arranged by The Dominion Exclusives Company (which controls it here) throughout the country. The Dominion also handles The Battle of the Sexes and it was the

Griffith feature which undoubtedly had most to do with drawing the exhibitor to these displays. There was an idea about that Our Mutual Girl is hardly so suitable for British as for American audiences, and at the London show many intended, I know, to see the opening only, just from curiosity.

It is a fact, nevertheless, that all stayed to the end, and were almost as many enquiries for the serial as for the four-reeler. Mr. Foster, of the Dominion, tells me he had the same experience in the Provinces. Both the films received quite exceptional press notices and in the articles as in conversation one finds stress laid on the exceptional qualities of the serial, even when compared with a feature so strong as The Battle of the Sexes. The comparative apathy of the exhibitor before the displays will be easily understood by those who have had to do with the English market.

Recently we have had quite a number of serials and experience has shown that, as regards their effect on the public, they are by no means always equal to their advance notices. Most of them, while professing to present a complete story in each part, admittedly do nothing of the sort. Anybody seeing an isolated reel is lost without a synopsis of all that has gone before and the necessarily incomplete ending to each part has annoyed the public. These subjects have, of course, been dramas.

Our Mutual Girl scores heavily because of its absolute difference from such films. There is little advantage in seeing a long drama in more or less complete weekly parts. Most picture-goers would, if asked, probably prefer a new complete subject each time. Experience shows that the connecting link is weak in such serials, or the individual parts are indefinite and unsatisfactory.

Our Mutual Girl secured the interest of the onlooker from the start because it was so essentially *not* an ordinary drama in serial form. All that has been said of the appeal of its pictures of celebrities, of its fashion review, and of the charm of its heroine was justified by the opinions expressed after the private displays. It should be remembered that only the first four reels were shown. These necessarily are, to an extent, introductory and hardly so interesting as those that follow. When Our Mutual Girl gets into the thick of her adventures—by which time she will be well known to the English picture goer—she will undoubtedly be one of the most popular features of British film programs. The first instalment of her adventures will not be released until November 27, from which date there will be regular issues in fortnightly two-reel parts.

The curiosity felt as to The Battle of the Sexes and Our Mutual Girl was remarkably illustrated by the attendance at the various Dominion trade shows. These functions usually are held at 11 o'clock in the morning, before theatre managers are on duty. It obviously is not an easy matter to secure the attendance of men who probably do not get to bed till well in the small hours and who have another long spell of duty immediately before them. One recent display, I understand, attracted a gathering of six!

Home, Sweet Home is over here, but nothing has, I understand, been settled so far as to the method of marketing to be adopted. This is another film of which everyone has heard and which is certain to create a quite unusual amount of interest when it is publicly shown.

Truly, Mutual films are making their presence felt in the European market just now!

*Cinema.*



# STORIES OF THE NEW PHOTOPLAYS

(Continued from page 14)

## IZZY AND HIS RIVAL—Reliance

By Anita Loos

August 5, 1914

### CAST

Izzy.....Max Davidson  
 Chester.....W. A. Lawrence  
 Nell.....Miriam Cooper

Izzy and Chester are rivals for Nellie's hand. Nellie's father is perfectly willing to lose his daughter, but stipulates that the first of her two suitors to raise \$1,000 will be favored. Izzy rigs up a dummy and puts it in the way of passing automobiles at a turn in the road. After a motor party has run over the dummy, Izzy substitutes himself and then asks for damages. In this way he collects over a thousand dollars. Chester is left \$1,000 by a rich uncle and comes tearing along in his car to Nellie's house when he apparently runs over Izzy. He pays over his thousand, but later becomes suspicious and just as the knot is about to be tied comes running in with the police and the dummy. Izzy is exposed and arrested. Chester's money is returned and he and Nellie are united.

## ON THE BORDER—Reliance

August 7, 1914

### CAST

The Dancer.....Irene Hunt  
 The Officer.....Eugene Palette  
 Pablo.....Sam De Grasse  
 Marto.....Frank Bennett

An American officer saves a Mexican girl, a dancer, from insult at the hands of Pablo and Marto, two Mexican roughts. In revenge they plan to murder him. The dancer overhears their plans and secretes herself in the American's room. She sees a hand with a revolver thrust through the window and pinions it to the sill with her knife. The assassins are discovered and punished and the American marries the girl.

## ETHEL'S TEACHER—Komic

By William J. Woodley

August 9, 1914

### CAST

Deacon Titus.....Baldy Belmont  
 Ethel.....Fay Tincher  
 The Teacher.....Edward Dillon  
 Hugh.....Tod Browning

Deacon Titus takes Ethel to the seashore. Hugh, her sweetheart, dons woman's clothes and follows, introducing himself as Ethel's teacher. Ethel's real teacher arrives later and when all go into the water Hugh's deception is discovered. Hugh puts his "female rigg'in'" in the deacon's bathhouse and goes home in the latter's clothes with Ethel, while the deacon is obliged to put on the discarded lady's costume. He is chased away by the irate merry-makers.

## THE TAVERN OF TRAGEDY—Majestic

(2 Reels)

August 9, 1914

### CAST

Jameson, the spy.....Donald Crisp  
 The Innkeeper.....F. A. Turner  
 His stepdaughter.....Dorothy Gish

Jameson, a Northern spy, visits a Southern tavern where he and the tavernkeeper's daughter fall in love with each other. The tavernkeeper plots to murder the spy for the

war bounty placed upon his head. His stepdaughter enables Jameson to escape and Jameson induces her to flee from her stepfather's wrath with him. This film will be reviewed in The August 1st issue of *Reel Life* in fiction form.

## THE SAVING FLAME—Majestic

August 11, 1914

### CAST

The Husband.....Robert Harron  
 The Wife.....Francelia Billington  
 The City Man.....W. H. Lawrence

Led astray by romantic novels, the wife of a young fisherman listens to the tales of love told her by a young city man. While they are sitting on the sand in the moonlight her husband discovers them and challenges the stranger to fight it out. The girl is tied to a chair in the fishing shack. Feeling that she will be responsible for the death of one or the other of the men she upsets a lighted lamp and sets the shack afire. Rather than enter the burning building the city man cowardly runs off, while the husband carries his wife to safety. Assured of her innocence of any wrongdoing, the fisherman resolves to think less of his day's toil and to put a little more romance into his life and his wife's.

## THE WAGON OF DEATH—Reliance

By H. D. James

August 15, 1914

### CAST

Bob Reynolds.....Bob Burns  
 Paul, his brother.....Fred Burns  
 Nell, Bob's fiancée.....Billie West  
 Bill Evans, a "bad man".....Vester Pegg

Bob Reynolds, a driver for a nitroglycerine wagon at the oil wells, reforms his brother Paul. Paul falls in love with his brother's sweetheart Nell. One of Paul's old pals, Bill Evans, insults Nell and is soundly trounced by Paul. When Evans later attempts to hold up Nell's father with the oil well pay roll and is again foiled by Paul he determines to be revenged upon his old crony. Noticing Paul's affection for his brother he frightens Bob's horses and Bob is thrown off in the road. The horses and wagon plunge down the hill up which Nell is slowly driving. Paul prevents a collision and Nell's certain death by puncturing the wagon tank and exploding the nitroglycerine while the wagon is still a good distance from Nell. Thinking he has killed his brother he prepares to flee town but later meets Bob walking, safe and sound, down the road.

## BILL—No. 4—Komic

August 16, 1914

### CAST

Bill, the office boy.....Tammany Young  
 Mr. Hadley, the boss.....Tod Browning  
 Ethel, the stenographer.....Fay Tincher  
 Policeman.....Edward Dillon

Bill persuades the boss to order an electric fan. The electrician, who installs it, shows Jimmy how to number the blades and have a little gambling game. One by one the office boys in the building drop in and put their nickels on the numbers on the blades. One youngster who loses heavily complains to a policeman. Before the patrolman's arrival Bill's boss discovers the game going on and takes the fan into his private office, where a meeting of trust magnates are in session. The magnates become interested in the game just as the patrolman arrives. Bill's boss "fixes" the cop and business is finally resumed.



# Mutual Releases

**MONDAY**—American, Keystone, Reliance.

**TUESDAY**—Beauty, Thanouser, Majestic

**WEDNESDAY**—American, Broncho, Reliance.

**THURSDAY**—Domino, Keystone, Mutual Weekly.

**FRIDAY**—Kay-Bee, Princess, American.

**SATURDAY**—Keystone, Reliance, Royal.

**SUNDAY**—Komic, Majestic, Thanouser.

## American

- June 22—The Painted Lady's Child (2)
- June 24—Blue Knot, King of Polo
- June 29—The Little House in the Valley (2)
- July 3—Nature's Touch
- July 3—Mein Lieber Katrina Catches a Convict
- July 6—Cameo of the Yellowstone (2)
- July 8—Feast and Famine
- July 13—The Lure of the Sawdust (2)
- July 15—Youth and Art
- July 20—A Man's Way (2)
- July 22—Business vs. Love
- July 27—The Broken Barrier (2)
- July 29—Does it End Right?
- July 31—All on Account of a Jug
- Aug. 3—At the End of a Perfect Day (2)
- Aug. 5—The Widow
- Aug. 10—The Trap (2)
- Aug. 12—The Butterfly

## Apollo

- Mar. 1—Village School Days
- Mar. 8—Rafferty's Raffle
- Mar. 15—Dad's Terrible Match
- Mar. 22—A Parcel Post Auto
- Mar. 29—The Battle of Chili and Bean
- Apr. 5—Apollo Fred Sees the Point
- Apr. 12—Some Bull's Daughter
- Apr. 19—Up and Down
- Apr. 26—Apollo Fred Becomes a Homeseeker
- May 3—The Cheese of Police

## Beauty

- May 26—Jane, the Justice
- June 2—Drifting Hearts
- June 9—Nancy's Hushand
- June 16—The Dream Ship
- June 23—The Tale of the Tailor
- June 30—Via the Fire Escape
- July 7—The Other Train
- July 14—A Joke on Jane
- July 21—Her "Really" Mother
- July 28—A Mid-Summer Love Tangle
- Aug. 4—A Suspended Ceremony

## Broncho

- May 20—Breed o' the North (2)
- May 27—The Wharf Rats (2)
- June 3—Shorty's Trip to Mexico (2)
- June 10—A Tragedy of the Orient (2)
- June 17—The Hour of Reckoning (2)
- June 24—Desert Thieves (2)
- July 1—Shorty Gets into Trouble (2)
- July 8—The Final Reckoning (2)
- July 22—Shorty and the Aridville Terror (2)
- July 29—The Long Feud (2)
- Aug. 5—Jim Regan's Last Raid (2)

## Domino

- May 21—The Fires of Ambition (2)
- May 28—The Ambassador's Envoy (2)
- June 4—The Latent Spark (2)
- June 11—A Relic of Old Japan (2)
- June 18—In the Southern Hills (2)
- June 25—Frontier Mother (2)
- July 2—His Hour of Manhood
- July 9—The Curse of Humanity (2)
- July 23—The Defaulter (2)
- July 23—Jim Cameron's Wife (2)
- July 30—The Curse of Caste (2)
- Aug. 6—The Thunderbolt (2)

## Kay Bee

- Apr. 24—The Rightful Heir (2)
- May 1—Love's Sacrifice (2)
- May 8—The Substitute (2)
- May 15—In the Cow Country (2)
- May 22—A Social Ghost (2)
- May 29—The Emhazzler (2)
- June 5—Tennessee (2)
- June 12—From Out the Dregs (2)
- June 19—The Voice at the Phone (2) 1st part
- June 26—The Voice at the Phone (2) 2d part
- July 3—The Heart of a Crook (2)
- July 10—The Feud of Beaver Creek (2)
- July 17—The City (2)
- July 24—The Sheriff of Bishee (2)
- July 31—An Eleventh Hour Reformation (2)
- Aug. 7—The Gangsters and the Girl (2)

## Keystone

- May 11—Finnegan's Bond
- May 14—Down on the Farm
- May 16—Mabel's Nerve
- May 18—The Water Dog
- May 21—When Reuben Fooled the Bandits
- May 23—Acres of Alfalfa
- Large Birds (Split Reel)
- May 25—A Fatal Flirtation
- May 28—The Alarm (2)
- May 30—No release
- June 1—The Fatal Mallet
- June 4—Her Friend the Bandit
- June 6—Our Country Cousins
- June 8—No release
- June 11—The Knockout (2)
- June 13—Mabel's Busy Day
- June 15—A Gambling Ruhe
- June 18—A Missing Bride
- June 20—Mahel's Married Life
- June 22—The Eavesdropper
- June 25—Fatty and the Heiress (2)
- June 27—No release
- June 29—Caught in Tights
- July 2—Fatty's Finish
- July 4—Love and Bullets
- July 6—Row-boat Romance
- July 9—Not yet announced
- July 11—Love and Salt Water
- World's Oldest Living Thing (Split Reel)

## Komic

- May 31—An Exciting Courtship
- June 7—The Last Drink of Whiskey
- June 14—Hubby to the Rescue
- June 21—The Deceiver
- June 28—The White Slave Catchers
- July 5—Bill's Job
- July 12—Wrong all Around
- July 19—How Bill Squared it for his Boss, (No. 2)
- July 26—Leave it to Smiley
- July 28—The Wild Girl
- Aug. 2—Bill Takes a Lady to Lunch (No. 3)
- Aug. 9—Ethel's Teacher

## Majestic

- May 17—The Lover's Gift (2)
- May 19—The Swindlers
- May 24—The Double Knot (2)
- May 26—The Song of the Shore
- May 29—The Stolen Radium
- May 31—The Soul of Honor (2)
- June 2—The Newer Woman
- June 7—The Intruder (2)
- June 9—Her Birthday Present
- June 14—The Rebellion of Kitty Bell (2)
- June 16—Their First Acquaintance
- June 21—The Severed Thong (2)
- June 23—The Burden
- June 26—The Land of Liberty
- June 28—Arms and the Gringo (2)
- June 30—Suffragette Battle in Nuttyville
- July 5—The Angel of Contention (2)
- July 7—The Only Clew
- July 12—The City Beautiful (2)
- July 14—An Old Derelict
- July 19—The Painted Lady (2)
- July 21—A Red Man's Heart
- July 24—Lest We Forget
- July 26—The Mystery of the Hindoo Image
- July 28—Down by the Sounding Sea
- Aug. 2—Moonshine Molly (2)
- Aug. 4—The Idiot (This film was burned, and has been remade)
- Aug. 9—The Tavern of Tragedy (2)
- Aug. 11—The Saving Flame

## Mutual Weekly

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|----------------|----------------|
| Apr. 23—No. 69 | June 18—No. 77 |
| Apr. 30—No. 70 | June 25—No. 78 |
| May 7—No. 71   | July 2—No. 79  |
| May 14—No. 72  | July 9—No. 80  |
| May 21—No. 73  | July 16—No. 81 |
| May 28—No. 74  | July 23—No. 82 |
| June 4—No. 75  | July 30—No. 83 |
| June 11—No. 76 | Aug. 6—No. 84  |

## Princess

- May 22—A Circus Romance
- May 29—A Telephone Strategy
- June 5—His Enemy
- June 12—The Toy Shop
- June 19—The Little Senorita
- June 26—Professor Snaigh
- July 3—The Decoy
- July 10—The Girl of the Seasons
- July 17—The Veteran's Sword
- July 24—Scenic
- July 31—The Target of Destiny
- Aug. 7—Her Duty

## Reliance

- June 20—The Stolen Code (2)
- June 22—Our Mutual Girl (23)
- June 24—Izzy's Night Out
- June 27—Empire Day in the Bahamas
- Bobby's Plot
- June 29—Our Mutual Girl (24)
- July 1—Izzy, the Detective
- July 4—The Weaker Strain (2)
- July 6—Our Mutual Girl (25)
- July 8—How Izzy Was Saved
- July 10—A Wife From the Country
- July 11—Blue Pete's Escape (2)
- July 13—Our Mutual Girl (26)
- July 15—How Izzy Stuck to His Post
- July 18—The Vengeance of Gold (2)
- July 20—Our Mutual Girl (27)
- July 22—Izzy and the Diamond
- July 25—The Saving of Young Anderson (2)
- July 27—Our Mutual Girl No. 28
- July 29—The Sheriff's Prisoner
- Aug. 1—The Gunman (2)
- (This Film Was Burned and Has Been Remade)
- Aug. 3—Our Mutual Girl No. 29
- Aug. 5—Izzy and His Rival
- (This Film Was Burned and Has Been Remade)
- Aug. 7—On the Border
- Aug. 8—The Bank Burglar's Fate (2)
- Aug. 10—Our Mutual Girl No. 30
- Aug. 12—So Shines a Good Deed
- Aug. 15—The Wagon of Death

## Royal

- June 13—Handle With Care
- June 20—Such a Business and The Busy Man
- June 27—A Hasty Exit
- July 4—Did She Run
- July 11—Mistakes Will Happen
- July 25—Milling the Militant
- Servants Superseded (Split Reel)
- Aug. 1—The Baker Street Mystery
- Aug. 8—Ringing the Changes
- Miss Gladys' Vacation (Split Reel Comedy)

## Thanouser

- May 22—The Legend of Snow White
- May 24—Algy's Alibi
- May 26—Was She Right in Forgiving Him? (2)
- May 31—When the Wheels of Justice Clogged
- June 2—Out of the Shadows (2)
- June 7—The Scrub Lady
- June 9—Rivalry (2)
- June 14—The Girl Across the Hall
- June 16—Remorse (2)
- June 19—The Man Without Fear
- June 21—The Outlaw's Nemesis
- June 23—For Her Child (2)
- June 28—The Widow's Mite (2)
- June 30—The Harlow Handicap (2)
- July 5—The Cooked Goose
- July 7—Deborah (2)
- July 12—The Leaven of Good
- July 14—The Substitute (2)
- July 17—A Gentleman For a Day
- July 19—Harry's Waterloo
- July 21—The Pendulum of Fate (2)
- July 26—From Wash to Washington
- July 28—The Messenger of Death (2)
- Aug. 2—The Butterfly Bug
- Aug. 4—The Guiding Hand (2)
- Aug. 9—The Telltale Star



# Mutual Exchanges

Serving the Mutual Program

Amarillo, Texas.....	Mutual Film C. of Texas....	304 E. 4th St.
Atlanta, Ga.....	Mutual Film Corporation....	Mlon Bldg. Luckie St.
Baltimore, Md.....	Mutual Film Exchange.....	28 W. Lexington St.
Boston, Mass.....	M. F. C. of Mass.....	1106 Boylston St.
Buffalo, N. Y.....	Mutual Film Corporation....	272 Washington St.
Butte, Mont.....	Pacific Mutual Film Corp'n.	American Theatre Bldg.
Calgary, Alberta.....	M. F. C. of Canada, Ltd....	Leeson & Lincham Block
Charlotte, N. C.....	Mutual Film Corporation....	Com. Nat. Bank Bldg.
Chicago, Ill.....	M. F. C. of Illinois.....	5 S. Wabash Ave.
	H. & H. Film Service Co....	117 N. Dearborn St.
Cincinnati, Ohio.....	The Mutual Film Company.	Opera Place
Cleveland, Ohio.....	The Mutual Film Company..	106 Prospect Ave., S. E.
Columbus, Ohio.....	The Mutual Film Company..	422 N. High St.
Dallas, Texas.....	Mutual Film C. of Texas....	1807 Main St.
Denver, Colo.....	Colorado M. F. C.....	21 Iron Bldg.
Des Moines, Iowa.....	Mutual Film Corporation...	Cohen Bldg.
Detroit, Mich.....	Mutual Film Corporation....	97 Woodward Ave.
El Paso, Texas.....	M. F. C. of Texas.....	524 Trust Bldg.
Evansville, Ind.....	M. F. C. of Indiana.....	Keene Bldg.
Grand Rapids, Mich.....	Mutual Film Corporation...	7-8 Hawkins Bldg.
Harrisburg, Pa.....	M. F. C. of Pa.....	9 N. 4th St.
Indianapolis, Ind.....	Keystone Theatre Bldg....	150 N. Illinois Bldg.
Kansas City, Mo.....	M. F. C. of Mo.....	Empress Theatre Bldg.
Los Angeles, Cal.....	Pacific Mutual Film Corp'n.	738 South Olive St.
Memphis, Tenn.....	Mutual Film Corporation....	Kallaher Bldg., 5th Floor
Milwaukee, Wis.....	Western Film Ex. of Mil'kee	301 Enterprise Bldg.
Minneapolis, Minn.....	Mutual Film Corporation....	440-445 Temple Court
Montreal, P. Q.....	M. F. C. of Canada, Ltd....	154 St. Catherine St.
New Orleans, La.....	Mutual Film Corporation....	340 Carondelet St.
New York City.....	Mutual Film Corporation....	71 West 23rd St.
	M. F. C. of Okla.....	25 West 45th St.
Oklahoma City, Okla.....	M. F. C. of Neb.....	1413 Hudson St.
Omaha, Neb.....	Mutual Film Exchange.....	145-1415 Harney St.
Philadelphia, Pa.....	Mutual Film Exchange.....	902 Filbert St., 4th Floor
	Continental Feature Film Ex.	902 Filbert St., 3rd Floor
Portland, Ore.....	Pacific Mutual Film Corp'n.	389 Oak St.
Portland, Me.....	Mutual Film Corporation...	410 Fidelity Bldg.
Regina Sask., Can.....	M. F. C. of Canada, Ltd....	312 Westman Chambers
Salt Lake City, Utah.....	M. F. C. of Utah.....	15 McIntyre Bldg.
San Francisco, Cal.....	Pacific Mutual Film Corp'n.	162-164 Turk St.
Los Angeles, Cal.....	M. F. C. of Canad, Ltd....	Waterloo St.
St. Louis, Mo.....	M. F. C. of Mo.....	11 Pine St.
Seattle, Wash.....	Pacific Mutual Film Corp'n.	1929 Second Ave.
Sioux Falls, S. D.....	Mutual Film Corporation....	209 W. 8th St.
Spokane, Wash.....	Pacific Mutual Film Corp'n.	408 First Ave.
Springfield, Mass.....	Mutual Film Ex. of Mass....	179 Dwight Ave.
Syracuse, N. Y.....	Western Film Ex.....	10 Wetling Bldg.
Tampa, Fla.....	Mutual Film Corporation....	405 Curry Bldg.
Toronto, Ont.....	M. F. C. of Canada, Ltd....	15 Wilton Ave.
Vancouver, B. C.....	M. F. C. of Canada, Ltd....	329 Carrall St.
Washington, D. C.....	Mutual Film Corporation....	428 Ninth St., N. W.
Wheeling, W. Va.....	Mutual Film Corporation....	Rooms 4 & 5 Register Bldg.
Wilkesbarre, Pa.....	Western F. Corp'n of Pa....	61 S. Pennsylvania Ave.
Winnipeg, Manitoba.....	M. F. C. of Canada, Ltd....	McDermott Ave.

### Other Exchanges Using the Mutual Program

Pittsburg, Pa.....	Pittsburg Photoplay Co.....	412 Ferry St.
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## Special Productions

NEW MAJESTIC.....	Sapho
THANHOUSER.....	Moths
THANHOUSER.....	Robin Hood
THANHOUSER.....	A Legend of Provence
KAY-BEE.....	The Battle of Gettysburg
KEYSTONE.....	Zu Zu, The Bandleader
THANHOUSER.....	Frou-Frou
MAJESTIC.....	Ruy Blas
R & M.....	The Great Leap
THANHOUSER.....	Joseph in the Land of Egypt
R & M.....	The Gangsters of New York
MUTUAL SPEC.....	Seeing South America with Roosevelt
MUTUAL SPECIAL.....	Mexican War Pictures
R & M.....	The Battle of the Sexes
THANHOUSER.....	Cardinal Richelieu's Ward
R & M.....	The Floor Above
R & M.....	The Dishonored Medal
R & M.....	The Mountain Rat
R & M.....	Home Sweet Home
THANHOUSER.....	Dope
N. Y. MOTION PICTURE.....	The Wrath of the Gods

# Mutual Program

(Week of August 3d to August 9th, Inc.)

Monday, August 3d, 1914

AMERICAN.....	At the End of a Perfect Day
	(2 Reel Drama)
RELIANCE.....	Our Mutual Girl, No. 29
KEYSTONE.....	Not yet announced

Tuesday, August 4th, 1914

THANHOUSER.....	The Guiding Hand
	(2 Reel Drama)
BEAUTY.....	A Suspended Ceremony
	(Drama)
MAJESTIC.....	The Idiot
	(Drama)

Wednesday, August 5th, 1914

BRONCHO.....	Jim Regan's Last Raid
	(2 Reel Drama)
AMERICAN.....	The Widow
	(Drama)
RELIANCE.....	Izzy and His Rival
	(Comedy)

Thursday, August 6th, 1914

DOMINO.....	The Thunderbolt
	(2 Reel Drama)
KEYSTONE.....	Not yet announced
MUTUAL WEEKLY.....	No. 84

Friday, August 7th, 1914

KAY BEE.....	The Gangsters and the Girl
	(2 Reel Drama)
PRINCESS.....	Her Duty
	(Drama)
RELIANCE.....	On the Border
	(Drama)

Saturday, August 8th, 1914

RELIANCE.....	The Bank Burglar's Fate
	(2 Reel Drama)
ROYAL.....	Ringing the Changes—Miss Gladys' Vacation
	(Split Reel)
	(Comedy)
KEYSTONE.....	Not yet announced

Sunday, August 9th, 1914

MAJESTIC.....	The Tavern of Tragedy
	(2 Reel Drama)
KOMIC.....	Ethel's Teacher
	(Comedy)
THANHOUSER.....	The Telltale Star
	(Comedy)

## MUTUAL WEEKLY No. 82

THE "NEVADA," UNCLE SAM'S NEW SUPERDREAD-NOUGHT, IS LAUNCHED AT QUINCY, MASS.

ANOTHER MONSTER SHIP TAKES TO THE WATER IN GERMANY.—Count Zeppelin christens new trans-Atlantic liner at Vegesack.

THE LATE JOSEPH CHAMBERLAIN, ENGLAND'S GRAND OLD STATESMAN, ON HIS LAST CAMPAIGN.

NEW YORK ANARCHISTS, KILLED IN RECENT BOMB EXPLOSION, ARE EULOGIZED IN UNION SQUARE.—Inspector Schmittberger with 700 policemen keeps order.

MANY BEAUTIFUL FLOATS COMPETE FOR SUPREMACY AT THE FLOWER CARNIVAL HELD IN HALLE, GERMANY.

ANNUAL WATER SPORTS REGATTA AT COEUR D'ALENE, IDAHO.

THE FASHIONABLE AUTHORS' LEAGUE OF PARIS ENTERTAINS MANY NOTABLES WITH A DANCING CARNIVAL.

NATIONAL ELIMINATION BALLOON RACE STARTS AT ST. LOUIS.

"WATER CYCLING," A NEW SPORT.

DANGEROUS FIRE—RUINS LEFT STANDING AFTER THE RECENT CONFLAGRATION AT SALEM, MASS., ARE BEING DESTROYED BY DYNAMITE.

EXCITING HURDLE JUMPING AT THE DERBY HORSE SHOW, VIENNA, AUSTRIA.



# REGULAR MUTUAL PROGRAM FEATURES

BRAND	TITLE	RELEASE
RELIANCE	"The Wagon of Death" (2)	AUG. 22
MAJESTIC	"The Tavern of Tragedy"	AUG. 9
RELIANCE	"The Bank Burglar's Fate"	AUG. 8
KAY-BEE	"The Gangsters and the Girl"	AUG. 7
DOMINO	"The Thunderbolt"	AUG. 6
BRONCHO	"Jim Regan's Last Raid"	AUG. 5
THANHOUSER	"The Guiding Hand"	AUG. 4
AMERICAN	"At the End of a Perfect Day"	AUG. 3
MAJESTIC	"Moonshine Molly" (2)	AUG. 2
RELIANCE	"The Gunman" (2)	AUG. 1
BRONCHO	"The Long Feud" (2)	JULY 29
THANHOUSER	"The Messenger of Death" (2)	JULY 28
FLYING A.	"The Broken Barrler" (2)	JULY 27
MAJESTIC	"The Mystery of the Hindu Image" (2)	JULY 26
RELIANCE	"The Saving of Young Anderson" (2)	JULY 25
KAY-BEE	"The Sheriff of Blispee" (2)	JULY 24
DOMINO	"The Defaulter" (2)	JULY 23
BRONCHO	"Shorty and the Aridville Terror" (2)	JULY 22
AMERICAN	"A Man's Way" (2)	JULY 20
MAJESTIC	"The Painted Lady" (2)	JULY 19
RELIANCE	"The Vengeance of Gold" (2)	JULY 18
KAY-BEE	"The City" (2)	JULY 17
DOMINO	"Star of the North" (2)	JULY 16
BRONCHO	"Shorty Turns Judge" (2)	JULY 15
THANHOUSER	"The Substitute"	JULY 14
AMERICAN	"The Lure of the Sawdust"	JULY 13
MAJESTIC	"A City Beautiful" (2)	JULY 12
RELIANCE	"Blue Pete's Escape" (2)	JULY 11
KAY-BEE	"The Feud of Beaver Creek" (2)	JULY 10
DOMINO	"The Curse of Humanity" (2)	JULY 9
BRONCHO	"The Final Reckoning" (2)	JULY 8
THANHOUSER	"Deborah" (2)	JULY 7
AMERICAN	"Cameo of the Yellowstone" (2)	JULY 6
MAJESTIC	"Angel of Contentlon" (2)	JULY 5
RELIANCE	"The Weaker Strain" (2)	JULY 4
KAY-BEE	"The Heart of a Crook" (2)	JULY 3
DOMINO	"His Hour of Manhood" (2)	JULY 2
BRONCHO	"Shorty Gets Into Trouble" (2)	JULY 1
THANHOUSER	"The Harlow Handicap" (2)	JUNE 30
AMERICAN	"The Little House in the Valley" (2)	JUNE 29
MAJESTIC	"Arms and the Gringo" (2)	JUNE 28
RELIANCE	"Empire Day in the Bahamas" and "Bobby's Plot"	JUNE 27
KAY-BEE	"The Voice at the Phone" (2) (2nd part)	JUNE 26
DOMINO	"Frontier Mother" (2)	JUNE 25
BRONCHO	"Desert Thieves" (2)	JUNE 24
THANHOUSER	"For Her Child" (2)	JUNE 23
AMERICAN	"The Painted Lady's Child" (2)	JUNE 22
MAJESTIC	"The Severed Thong" (2)	JUNE 21
RELIANCE	"The Stolen Code" (2)	JUNE 20
KAY-BEE	"The Voice at the Phone" (2) (1st part)	JUNE 19
DOMINO	"In the Southern Hills" (2)	JUNE 18
BRONCHO	"The Hour of Reckoning" (2)	JUNE 17
THANHOUSER	"Remorse" (2)	JUNE 16
AMERICAN	"Jim" (2)	JUNE 15
MAJESTIC	"The Rebellion of Kitty Bell" (2)	JUNE 14
RELIANCE	"The Horse Wrangler" (2)	JUNE 13
KAY-BEE	"From Out the Dregs" (2)	JUNE 12
DOMINO	"A Relic of Old Japan" (2)	JUNE 11
BRONCHO	"A Tragedy of the Orient" (2)	JUNE 10
THANHOUSER	"Rivalry" (2)	JUNE 9
AMERICAN	"The Oath of Pierre" (2)	JUNE 8
MAJESTIC	"The Intruder" (2)	JUNE 7
RELIANCE	"The Rosebush of Memories" (2)	JUNE 6
KAY-BEE	"Tennessee" (2)	JUNE 5
DOMINO	"The Latent Spark" (2)	JUNE 4
BRONCHO	"Shorty's Trip to Mexico" (2)	JUNE 3
THANHOUSER	"From the Shadows" (2)	JUNE 2
AMERICAN	"Metamorphosis" (2)	JUNE 1
MAJESTIC	"The Soul of Honor" (2)	MAY 31
RELIANCE	"Silent Sandy" (2)	MAY 30
KAY-BEE	"The Embezzler" (2)	MAY 29



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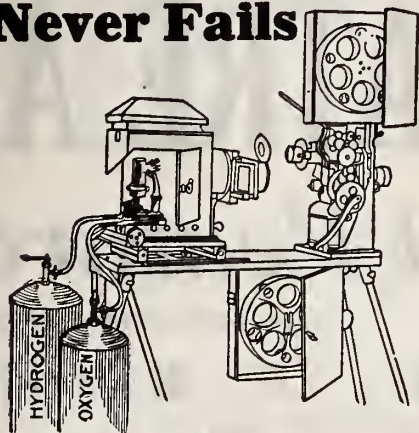
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# News of the Trade

THE Day & Night Screen has made such tremendous strides during the past few months, that in addition to enlarging its factory, it is about to open a new suite of offices in the theatrical district. The location of these offices and the date of transfer will appear in a later issue.

Exhibitors who are interested in the perfection of projection will do well to acquaint themselves with the wonderful achievements of this wonderful Screen.

One of the most popular devices employed by exhibitors everywhere to make their houses attractive during the summer months is the Sprague Electric Ozonator, manufactured by the Sprague Electric Works, 527-531 West Thirty-fourth Street, New York City. It enables them to keep the air in their theaters constantly sweet and fresh, a point which is an important one when the comfort of patrons is considered, especially during the heated term.

The Nicholas Power Company at No. 90 Gold Street, New York City, occupies the largest factory of its kind in the world. It controls 70 per cent. of the entire trade in projection machines in the United States, while its foreign trade is growing so rapidly that difficulty is sometimes found to keep pace with it. Powers Cameragraph No. 6A is unique, in that more than 3,000 separate and distinct parts are required in its make-up. It was the first machine to remove the flicker from pictures, and in this respect is responsible for much of the progress of the industry.

Atsco Inc. report a brisk business, having received several orders for Radium Gold Fibre Screens during the week, as well as for the various film and theatre accessories, which they handle. They have received many inquiries concerning the Drumona, the unique musical instrument, which they handle among others, and report several sales.

Mutual Weekly No. 82, released July 23d, contains a number of subjects which are exciting and hair-raising in the extreme. Perhaps the most remarkable is the one showing the destruction of the Salem, Mass., fire-ruins. One big cotton mill, which was in the path of the flames, was left a mass of twisted iron and bare walls, with its 150 foot towers a menace to the militia and firemen. The city authorities ordered all dangerous walls dynamited, and the fire department commenced work with 20 tons of high-power explosives. A word-picture is inadequate to describe the havoc wrought by the "dynamite squad"; if you want genuine thrills, thrills which will make you rise from your seat, go and see Mutual Weekly No. 82.

On this same number of the Mutual Weekly is shown an actual rescue from drowning. At the Annual Water Sports Carnival, held in Coeur d'Alene, Idaho, one of the stunts staged was a "slide for life" from a high tower, along a wire cable into the water. The participant in the act could not swim and was sinking for the last time when rescuers fortunately reached him.



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<p><b>D O P E</b>                  Six Reels                  Uplift Drama. Laura                  Nelson Hall and Herman Lieb                  New York Triumph</p>
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## PRINCESS PLAYERS

RELEASED FRIDAY, JULY 31st



¶ The Mutual Weekly has a corps of trained news correspondents, who are expert cinematographers, to film the big news events the hour they occur.

¶ Current-News events are of absorbing interest to 99% of the theatre-going public and The Mutual Weekly should have a place on every Mutual program.

¶ This service covers not the United States alone, but all the inhabitable globe. **THE MUTUAL WEEKLY IS UNDOUBTEDLY THE LEADER IN ITS CLASS.**

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## Extracts from a Letter addressed to the Continental Feature Film Corpora- tion by D. W. GRIFFITH:

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Inartistic picturization of plays written  
primarily for the speaking stage

DO NOT MAKE GOOD FEATURES!

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hedged about with aged and out-lawed traditions of  
the spoken drama—

DO NOT MAKE GOOD FEATURES!

FAMOUS NAMES ALONE, unbolstered by artistry,  
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DO NOT MAKE GOOD FEATURES!

Only films played by real artists OF THE  
SCREEN, the subject matter big, gripping theme—  
dramas, written especially for the Screen,  
presented in an ARTISTIC MANNER—

DO MAKE GOOD FEATURES!

### You Want Your Houses Full, GRIFFITH Films Will Fill'em

Mr. Griffith personally directs films produced by the Majestic and Reliance Companies and released as part of The Mutual Program, as well as the big theme-dramas which are booked through

## Continental Feature Film Corp.

29 Union Square West, New York

*All Mutual Exchanges*



# OUR MUTUAL GIRL

Has a Thrilling Adventure at the Seashore



*Mrs. Knickerbocker, Jack Stuyvesant, Howard Dunbar and Margaret*

In Chapter 28

By Arthur James

Released July 27

Her efforts to find The Woman with a Red Rose—as the fortune teller has told her to do—having failed along the New Jersey coast, Our Mutual Girl goes to the Long Island beaches still in quest of the mysterious woman who holds the portent of good or evil. Margaret finds The Woman with a Red Rose—but only after some thrilling experiences. The pleasure of success, some beautiful new bathing costumes, and meeting prominent persons compensate her for the hazards she has to run.

## Of the Greatest Importance to Every Exhibitor:

Irvin S. Cobb's fascinating scenario of *Our Mutual Girl* starts with Reel 30. Your patrons will want to see all the Cobb reels. The fictionized story of these reels, written by Mr. Cobb himself, appears exclusively in serial form in *OUR MUTUAL GIRL WEEKLY*. Ask your Mutual Exchange for the method of procuring this wonderful magazine or write us about it.

### “The Sheriff's Prisoner”

One Reel Drama—Released July 29

A miner is killed by a cow-puncher. The widow falls ill and only blood transfusion will save her. The murderer enters the widow's cabin and the doctor impresses him to give his blood. The widow is saved, but loss of blood kills the cow-puncher who thus expiates his crime. Vester Pegg plays the cow-puncher and Sheriff Mackley is in the film.

### “The Gunman”

Two Reel Western Drama—Released August 1

This is one of George Pattullo's wonderful cattle-country stories. It would be wrong to tell the plot to you now. But the author, the director and the cast—Sam Degrasse, Eugene Pallette, Ralph Lewis and splendid Miriam Cooper, the principals—are warrant of a perfect performance.

D. W. GRIFFITH supervised the taking of these pictures as he does all Reliance releases



## Reliance Motion Picture Corp.

STUDIOS—29 Union Square West, New York City.  
537 Riverdale Avenue, Yonkers, N. Y.  
Hollywood, Los Angeles, Cal.





# KAY BEE FEATURES

KAY  
BEE

KAY  
BEE

The Eleventh Hour Reformation. Two Parts—July 31st.  
The Gangsters and the Girl. Two Parts—Aug. 7th.  
Thos. H. Ince, Director General.

# DOMINO WINNERS

DOMINO

DOMINO

The Curse of Caste. Two Parts—July 30th.  
The Thunderbolt. Two Parts—Aug. 6th.  
Thos. H. Ince, Director General.

# BRONCHO HEADLINERS

BRONCHO

BRONCHO

The Long Feud. Two Parts—July 29th.  
Jim Regan's Last Raid. Two Parts—Aug. 5th.  
Thos. H. Ince, Director General.

# KEYSTONE COMEDIES

KEYSTONE

KEYSTONE

Three Comedies a week.  
Monday, Wednesday and Saturday release day.  
Mack Sennett, Director General.

# KEYSTONE COMEDIES

## Photos

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Mabel Normand  
Charles Chaplin  
Roscoe Arbuckle  
John Keller  
Harry G. Keenan  
Barney Sherry

Richard Stanton  
J. Frank Burke  
Webster Campbell  
Gertrude Claire  
Sessue Hayakawa  
Walter Edwards  
W. S. Hart  
Gretchen Lederer

### Thos. H. Ince

Margaret Thompson  
Tsuru Aoki  
Roy Laidlaw  
Clara Williams  
Jay Hunt  
Rhea Mitchell

Mildred Harris  
Shorty Hamilton  
Charles Ray  
Walter Belasco  
Frank Borzage  
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"The Absentee"

Five Reels

Majestic

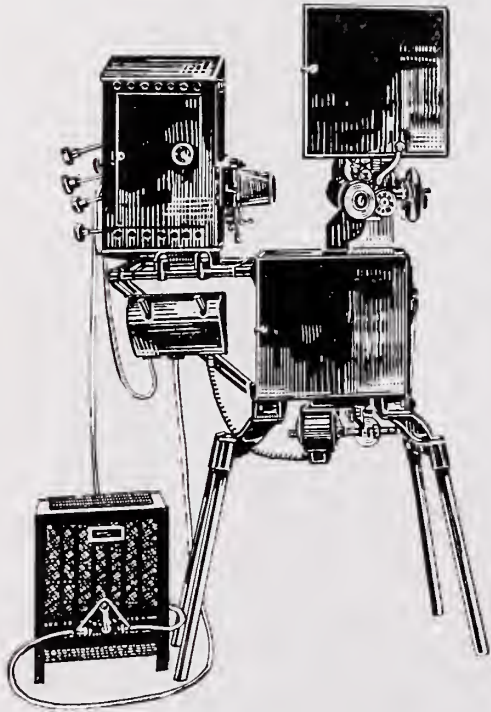
APRIL 24, 1915

"The Victim"

Three Reels

Majestic





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**P**OWER'S Cameragraph No. 6A is built by a firm possessing the experience gained in over eighteen years of work in design and construction of motion picture apparatus, occupying the largest factory of its kind in the world and doing a large majority of the entire motion picture business of the American continent, with a large and constantly growing trade throughout the civilized world.

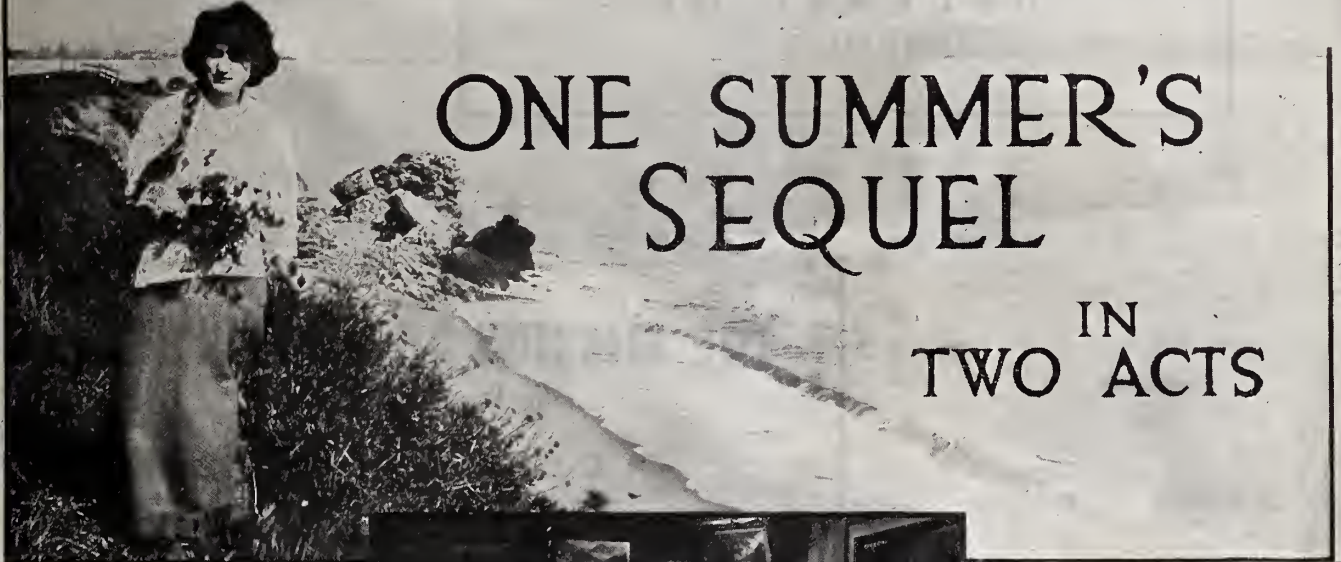


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MADE IN U.S.A.



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IN TWO ACTS



Featuring

Winifred Greenwood and Ed Coxen

In a tense social drama

Under direction of Henry Otto

Release Monday, May 3rd, 1915

AMERICAN "BEAUTY" FILMS  
"THE FACE MOST FAIR"

Release Tuesday, May 4th, 1915

"DREAMS REALIZED"

Release Friday, May 7th, 1915

Comedy-Dramas featuring VIRGINIA KIRTLEY and WEBSTER CAMPBELL. Under direction of FRANK COOLEY.

TO BE RELEASED MAY 5th, 1915. Flying "A" Subject  
"WHEN EMPTY HEARTS ARE FILLED"

A Seaside Drama Featuring VIVIAN RICH. Under direction of ARTHUR MacMACKIN

# AMERICAN FILM MFG. CO.

CHICAGO.





# RELIANCE

## THE HOUSE OF BENTLEY

Two Reel Drama

RELEASE OF

May 1st, 1915

## THE MISSION OF MORRISON

One Reel Drama

RELEASE OF

May 3rd, 1915

## THE BABY

One Reel Drama

RELEASE OF

May 5th, 1915

### Reliance Motion Picture Corporation

STUDIOS



29 Union Square, New York City  
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# RELEASES

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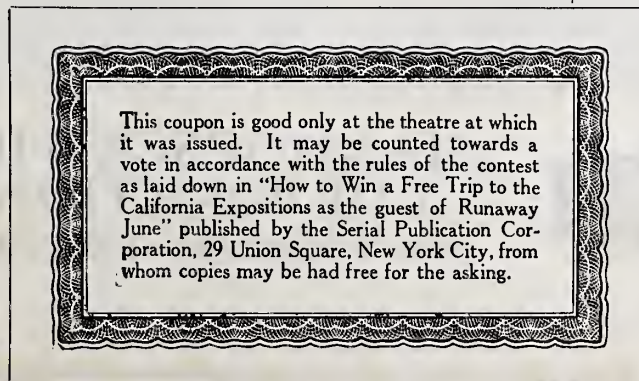
FRONT

This is the Coupon of the  
*Runaway June*  
 Free California Trips Contest

that the women in  
 your locality are look-  
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 Start it right away

Serial Publication Corporation  
 29 Union Square, New York

PRODUCED BY RELIANCE



BACK



# Ever Read an Ad Like This?



## The Acid Test

The first of the new Thanousers will be released on Sunday, May the second and it will be entitled

### "THEIR ONE LOVE"

All I am going to say about it is this:

Go and see it! Then if you don't write me that it's as good as the best single reel subject you ever saw—anywhere—at any time, then don't ever take my word for anything I ever tell you again! That's final and you are perfectly welcome to hold me to this to the very letter.

On April 30th, which is Friday, the Falstaff Comedy Day, I release the Falstaff comedy in one reel, entitled

### "THE MOVIE FANS"

I am not going to say a word about this; but if it is not what I told you Falstaff comedies will be, I want YOU to do the talking to ME—and go as strong as you like!

That's all!

*Edwin Thaknow*

"Bianca Forgets" (Thanouser)—Two reels—Tuesday, April 27th.

"Movie Fans" (Falstaff)—One reel—Friday, April 30th.

"Their One Love" (Thanouser)—One reel—Sunday, May 2nd.



**THANOUSER FILM  
CORPORATION**

NEW ROCHELLE, NEW YORK



# Reel Life

A MAGAZINE OF MOVING PICTURES

Directed by ARTHUR JAMES

PUBLISHED BY THE MUTUAL FILM CORPORATION

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MERRITT CRAWFORD  
Editor

HENRY JAMES  
Business and Advertising  
Manager

Vol. VI, No. 6

APRIL 24, 1915

Five Cents—\$2.50 a Year

## At the Court of Merry Old King Cole



*One of the Many Novel Scenes in "Rumpelstiltskin," a Forthcoming Four Part Mutual Masterpicture, Produced by Thomas H. Ince at the New York Motion Picture Corporation Studios.*

In this delightful filmed fairy story, cleverly woven together from several folk-lore tales by Mr. Ince, the love of *Rumpelstiltskin* (Clyde Tracy), a malign dwarf, and *Prince Cole* (Kenneth Browne), the King's son, for pretty *Polly* (Elizabeth Burbridge), the miller's winsome daughter, leads to many adventures for all concerned. In the picture above the king is commanding *Polly* (as she values her head) to spin straw into gold. How she evades the issue but succeeds in performing this impossible feat would take too long to be told here. In the end, of course, everything turns out right, as all fairy stories should. *Rumpelstiltskin* is scheduled for early release.



# FACTS AND FIGURES AND SUCH

**A**T a private exhibition, exclusively for the trade, the first three chapters of *The Diamond from the Sky*, the great Flying "A" picturized romantic novel, which will be released at all Mutual exchanges through the North American Film Corporation beginning May 3, 1915, were shown at Loew's American Theater, Eighth Avenue and Forty-second Street, New York City, last Wednesday. The production's beautiful photography, the rapid but well-sustained action as the compelling story is developed, and the superb acting of the principals, won round after round of applause. Altogether, while the exhibitors who viewed the opening chapters had been led to expect much, they found that the reality vastly surpassed their expectations. As one of them graphically expressed it, "If *The Diamond from the Sky* keeps up the pace it has set at the start, it will make every other continued photoplay look like a selling plater. I've seen every one of the big serials and have handled several of them at my house, but *The Diamond from the Sky* is in a class by itself. Why, there are enough gripping situations and thrilling scenes in these first three chapters to make material for a dozen installments of the average big film story." And this epitomized the opinion of a majority of the critical audience.

The showing of the first three chapters of *The Diamond from the Sky*, well in advance of the initial release, is in line with the policy laid down by John R. Freuler, President of the North American Film Corporation, who has determined that in this great picturized romantic novel, the exhibitor shall have an opportunity of seeing every installment well in advance of the release date, so that he may decide for himself, entirely upon the picture's merits, whether or no he desires to book it. The name of the author of *The Diamond from the Sky* and the winner of the \$10,000 prize will not be announced until May 3, the date of the first release, but it is said to be that of a novelist and scenario writer of international repute.

**L**AST week, owing to lack of space, REEL LIFE was able to print but one of the many letters, which have been sent to President Harry E. Aitken, of the Mutual, recording the enthusiasm with which photoplaylovers everywhere have received Mutual Masterpictures. The following are a few, selected at random from the scores and hundreds from representative people, which every mail brings, but which are typical of the rest:

"*The Outcast* and *The Lost House*," writes Mr. Thomas Z. Fagan, of Glenside, Pa., "impressed me greatly. I have viewed the former three times, and consider it truly a

masterpiece. Ever since the earliest Biographs, under the direction of Mr. Griffiths, I have been greatly interested in the work of Lillian Gish, Robert Harron, Mae Marsh, and Henry B. Walthall. Would it be asking too much of you to let me know what other subjects you are to cast any of these players? In *The Outcast* Mae Marsh and Robert Harron were truly supreme."

Dr. William Oleon, of Pittsburgh, Pa., writes: "Seeing is believing. I had thought that only the 'Divine Sarah' had a patent on genuine tears, until I went to see *The Outcast*. It is a wonder. Mae Marsh not only cries, herself, but she makes you choke with your own tears, something I have never done before on seeing a photoplay."

Three young Chicago girls, the Misses Pauline Hold, Rose Wallace, and Elsie Benson, write: "We thank you for the first two Mutual Masterpictures, *The Quest* and *The Lost House*, which we have just seen. They are simply wonderful. Margarita Fischer is superb, Lillian Gish also is splendid. We hope to see every Mutual Masterpicture as soon as it is shown. The two we have already viewed are the best pictures we have ever seen."

From Dallas, Tex., comes the following from Miss Margaret Sheridan, an enthusiastic motion-picture lover: "I cannot refrain from writing you to express my pleasure at seeing the new Mutual Masterpictures. I am an ardent admirer of the silent drama, and there are very few good pictures that I miss, but *The Quest* surpassed anything I had seen

before. Margarita Fischer was splendid. I have always considered the actors and actresses trained by the great D. W. Griffiths, as the best of all, and I realize this all the more strongly after seeing *The Lost House* and *The Outcast*. Lillian Gish out-did herself. *The Outcast* was the best Masterpicture I have seen so far. I sat spellbound through the entire performance. The splendid cast, especially Mae Marsh and Robert Harron, combined with the strong story and superb directing, made it a production out-rivaling even those wonderful Masterpictures that have gone before. I must see every one of the Mutual Masterpictures as soon as they are released, for I am sure that the forthcoming ones will be even better. Allow me to congratulate you."

## MUTUAL MASTERPICTURES

Have set a new standard in the motion picture art and their advent marks an epoch in motion picture accomplishment.

NOT ONLY ARE THEY GREAT—THEY ARE PROFITABLE

Ask your nearest Mutual Exchange today about

## MUTUAL MASTERPICTURES

### STOLEN FILMS

Copies of the Thanhouser two-reel photoplay, "The Final Reckoning," and the Reliance single-reel photoplay, "The Express Messenger," have been lost or stolen from the Mutual Film Exchange in New York City. Any information concerning these two subjects will be greatly appreciated by the management of the Corporation. Address communications to J. N. Naulty, Vice-President, 71 W. 23d St., N. Y.



*Artistic and Novel Themes, Cleverly Presented, from American-Beauty Studios*



1. Winifred Greenwood, George Field and John Stepping in "Wife Wanted." 2. Ed Coxen, Winifred Greenwood, John Stepping and George Field (same). 3. Ed Coxen, Winifred Greenwood and John Stepping (same). 4. Ed Coxen (same). 5. Virginia Kirtley, Joseph Harris and John Stepping in "The Face Most Fair." 6. Vivian Rich in "When Empty Hearts are Filled." 7. John Stepping and Joseph Harris in "The Face Most Fair." 8. Vivian Rich and Harry Von Meter in "When Empty Hearts are Filled." 9. Same. 10. Virginia Kirtley and John Stepping in "The Face Most Fair." 11. Virginia Kirtley and Joseph Harris (same).



# Stories of the New Photoplays

ON another page of this issue of REEL LIFE are printed excerpts from a few of the scores and hundreds of letters sent to Harry E. Aitken, President of the Mutual Film Corporation, lauding *Mutual Masterpictures*. Many are from enthusiastic exhibitors, whose box-office receipts have been vastly increased by these de luxe film productions, but most, of course, are from the photoplaygoing public, who have found in *Mutual Masterpictures* the supreme in motion picture art. Thus far twelve *Mutual Masterpictures* have been released, and it is not too much to say that they have proved the sensation of the motion picture world. Distinctive in photography, artistic in conception and setting, and featuring the most famous stars of the stage and screen, these costly productions have been received by the public with an enthusiasm, which has brought BIG BUSINESS to every exhibitor showing them.

The first twelve *Mutual Masterpictures* released are *The Quest, The Lost House, The Outcast, The Devil, The Outlaw's Revenge, Enoch Arden, On the Night Stage, A Man and His Mate, A Man's Prerogative, Captain Macklin, A Child of God, and The Cup of Life*. Any of them means a crowded house to the exhibitor showing them. The wide advertising, which they have received through *The Saturday Evening Post* and other media would insure this, even if the *Masterpictures* themselves did not make every photoplaygoer, who had seen one *Mutual Masterpicture*, wish to see another. Add to this the co-operative advertising aids, furnished with every *Mutual Masterpicture*, such as the striking one, three and six sheet posters, attractive lobby displays, heralds, lantern slides, press matter, prepared newspaper advertisements, cuts and the like, and the exhibitor has a combination which will make him hang out the S. R. O. sign. A postcard to the Mutual Film Corporation, 71 West Twenty-third Street, New York City, will bring more detailed information. But the wise man will arrange his bookings now.

## WIFE WANTED

ONE REEL

*American*

APRIL 28, 1915

*The Love Story of a Romantic Bachelor*

CAST

Andy Fortune.....Ed Coxen  
Ruth Moore.....Winifred Greenwood  
J. D. P. Moore.....John Stepling  
Count Raphio.....George Field

**T**IRED of bachelorhood, *Andy Fortune* advertises for a wife. He receives replies from willing women of every age and color. One of the envelopes contains a photograph of a girl in a bathing-suit, and the challenge, "Find me!" That is all. But it appeals to *Andy's* sense of romance. He goes to Miramar Beach in search of the original of the photograph. Several times *Andy* thinks he has found the girl. But, on each occasion, he is disappointed. Meanwhile *J. D. P. Moore*, who is staying at the beach with *Ruth*, his charming daughter, is trying to make a match between *Ruth* and *Count Raphio*, whom she detests. *Ruth* hears how *Andy* has distinguished himself by saving a girl from drowning. She tells her father that she will marry no man except he be a hero. So the father and the nobleman frame up a scheme. The girl is to be attacked by ruffians in the pay of the count, and then

*Raphio* is to come to her rescue. As it happens, at the critical moment, the nobleman is prevented from fulfilling his part of the arrangement. It is *Andy* who rescues *Ruth*. While the ruffians are taking vengeance on the *Count*, the romantic bachelor recognizes the girl of the photograph, who promises to become his wife.

## THEIR ONE LOVE

ONE REEL

*Thanhouser*

MAY 2, 1915

*A Touching Romance of a Bygone Day*  
Starring the Thanhouser Twins

CAST

The Twin Sisters..... { Marion Fairbanks  
Madeline Fairbanks  
Jack, the soldier.....Robert Wilson

**J**ACK, ever since childhood, has been the twins' hero. The years pass. *Jack* is as devoted as ever to the two beautiful young girls, but has given no sign that he cares for one more than for the other. The Civil War breaks out and *Jack* marches away. Each of the twins has come to love the young volunteer, but keeps her secret from her sister. One night *Madeline* wakes to see *Marion* standing by the window, looking at *Jack's* picture in the moonlight. She determines to give up *Jack*. *Marion*, however, has guessed *Madeline's* feelings for their "hero", and has made up her mind that she will not stand in the way of *Madeline's* happiness. The next day each of the twins writes to *Jack*. *Marion's* note tells him that *Madeline* is waiting for him. And *Madeline's* missive begs him to be careful of himself for *Marion's* sake. The letters never are posted. For word comes that day that *Jack* has been killed in battle.

## ONE SUMMER'S SEQUEL

TWO REELS

*American*

MAY 3, 1915

*A Strong Drama of Consequences*

CAST

Lloyd Norman.....Ed Coxen  
Edgar Norman.....George Field  
Dorothy Moore.....Winifred Greenwood  
Janet Moore.....Grace Thorne  
Dora Johns.....Nan Christie  
Mr. Johns, her father.....William Bertram  
Mrs. Johns, her mother.....Mrs. Knight  
Rev. David Barton.....John Stepling

**D**ORA JOHNS, a New England girl, is betrayed by *Lloyd Norman* who, with his cousin *Edgar*, spends a summer boarding at the *Johns'* farm. A few months after their return to the city, the two young men fall in love with cousins, *Dorothy* and *Janet Moore*—and the episode of the summer is forgotten. On the eve of the double wedding-day, *Dora* comes with her child to appeal to *Lloyd*. *Edgar* meets her at the door and persuades her to wait until after the marriage, promising then to make financial reparation. She goes away. *Lloyd's* marriage to *Dorothy* is not happy. In her discontent and loneliness, *Dorothy* adopts a child. Her husband becomes morbidly jealous of the child. He is obsessed by the idea that it is an illegal offspring of her own. At last he accuses her. To test his love, she pretends that he has surmised the truth. As *Lloyd* is ordering his wife from the house, *Edgar* enters. He tells his cousin that the child is *Lloyd's*

(Continued Overleaf)



*Laughter and Thrills Galore in Latest Productions of Majestic-Komic Studios*



1. Fay Tincher and Max Davidson in "Ethel's Disguise" (Bill No. 22). 2. Billie West, Ralph Lewis and Bill Brown in "The Comeback." 3. Billie West, Ralph Lewis and Elmer Clifton (same). 4. Fay Tincher and Bobby Feuhrer in "Ethel's Disguise." 5. Fay Tincher (same). 6. Mildred Harris and Paul Willis in "The Little Soldier Man." 7. Ralph Lewis and Jack Dillon in "The Comeback." 8. Bobby Feuhrer and Paul Willis in "The Little Soldier Man." 9. Mildred Harris and Eleanor Washington (same). 10. Scene from "Checkmate."



## Stories of the New Photoplays

own daughter whom, out of his sympathy for *Dora Johns*, *Edgar* has taken and provided for. The horror-stricken husband appeals to *Dorothy* for forgiveness. But her love for him has died an irrevocable death. She leaves him to expiate his sin alone.

### THE FACE MOST FAIR

ONE REEL

*Beauty*  
MAY 4, 1915

*An Amusing Hospital Romance*

CAST

Billy Stanhope.....	Joseph Harris
Bob Larkin.....	King Clark
Doctor Stoddard.....	Fred Gamble
Edith Van Norris.....	Virginia Kirtley
Nurse.....	Gladys Kingsbury

**B**ILLY STANHOPE, in a strange town, while waiting for his chum, *Bob Larkin*, is attracted by the face of a charming young woman who, he learns, is *Edith Van Norris*. He learns her address and starts for her home. But on the way, in trying to avoid being run down by *Dr. Stoddard's* automobile, he sprains his ankle and has to be taken to the hospital. At first disconsolate, what is his joy to find that the beautiful young woman to whom he has lost his heart, is his nurse! *Billy* enjoys himself so much at the hospital that in two days the doctor tells him that he is well enough to leave. But he determines to find some way to remain. *Bob* helps him put over a sickness bluff on the doctors and his pretty nurse. But, at last, one of the physicians is "on", and *Billy* is turned out. He is in despair. A few days later, at a garden party, he finds *Edith* also wandering pensively about the grounds. They discover that their malady is reciprocal, and that each has the cure for the other.

### MONSIEUR NICKOLA DUPREE

TWO REELS

*Thanouser*

MAY 4, 1915

*Wherein it Appears that the Devil is not Always So Black as He is Painted*

CAST

M. Nickola Dupree.....	Ernest Ward
The artist.....	Harris Gordon
The millionaire.....	Morris Foster
The girl.....	Florence LaBadie

**P**IERRE, the artist, in his garret, sits reading two letters. One is from his old mother, begging him to come back home as she needs his loving care. The other is from *Maurice*, a millionaire chum, urging *Pierre* to come and live in luxury in return for teaching him how to paint. *Pierre* murmurs, "My poor old mother!", drops a tear on the words she has written—and promptly accepts his rich friend's offer. Then he turns. Standing in the doorway is a slender, dark-complexioned fellow, with a pointed beard. The stranger regards him with a smile. At the millionaire's home, both young men fall in love with *Mariette*, the beauty of the neighborhood. She prefers the artist because he is "so romantic". But when the millionaire proposes she says, "yes." "For love in a cottage," she tells herself, "has positively gone out of date." The artist sorrowfully resigns himself to her choice. He feels no better, however, when he happens to see the black-bearded apparition again regarding him with a sardonic grin. *Pierre* escapes to Monte Carlo, where he loses all his money. *M. Nick* (for this is the name of the apparition) lends him funds. The artist sagely wins back his losings, pays his

debts and departs. He has no intention of giving the devil first mortgage on his soul. Again in Paris, he finds that *Mariette* has jilted the millionaire, for, after all, she loves the poor artist. *Pierre* would do anything for his bride. So he hastens to *M. Nick* to borrow money for the wedding trip. Arriving at the home of his peculiar guardian spirit, he is not a whit dismayed by the growling of the thunder and the blinding flashes of lightning, which seem to warn him against this reprehensible step he is taking. And then he discovers that *M. Nick* does not hail from the lower regions, after all. He is really *Pierre's* long-lost uncle who intensely approves of his nephew because he will not consent to go and live upon the savings of his old mother, because he has left the gaming-table when he has won back his money, and particularly, because he was unselfish enough to give up the girl he loved. Everything considered, *M. Nick* decides to make *Pierre* his heir. And so, it is shown, that very often a man who looks like the devil is not a devil at all.

### WHEN EMPTY HEARTS ARE FILLED

ONE REEL

*American*

MAY 5, 1915

*The Appealing Story of Two Fisher Folk*

CAST

Paul Latham.....	Harry Von Meter
Nancy Latham.....	Vivian Rich
Margaret Bayly.....	Louise Lester
John Bayly.....	G. E. Rainey
A fisherman.....	Reaves Eason

**P**AUL LATHAM and his wife, *Nancy*, own their cottage and a fishing boat, which means to them happiness and independence—until *Paul* meets with an accident which cripples him for life. In his despair, he is on the verge of ending it all, when *Nancy* saves him just in time. She has found a child, strapped to a hatch, evidently washed ashore from some wreck, and, unable to trace the boy's identity, the little newcomer brings to *Paul Latham* something to live for. When *Tom* is six years old, a *Mr. and Mrs. Bayly* come to the village. They are seeking their child who was lost from the "Oceanic" three years before. *Paul* and his wife see the notice in the newspaper, describing how the child was washed to a hatch and set afloat. They bow before the inevitable. *Tom's* belongings are packed, and the boy carefully washed and dressed—to await the dreaded arrival of his own parents. But when *Mr. and Mrs. Bayly* come, they declare that their child is a girl. *Paul* and his wife, even in their sorrow for the despairing couple, cannot help thanking heaven for the fate which again has filled their empty hearts with joy.

### THE SPARK FROM THE EMBERS

TWO REELS

*Broncho*

MAY 5, 1915

*A Strange Tale of Crossing Fates*  
By Thomas H. Ince

CAST

Hal Choate.....	Frank Borzage
Mary Forbes.....	Elizabeth Burbridge
Robert Hilton.....	Juan De La Cruz
Dan Forbes.....	J. P. Lockney

**M**ARY FORBES, a penniless girl and the daughter of *Dan Forbes*, a criminal, poses for *Hal Choate*, an artist. They fall in love. *Robert Hilton*, a friend of *Choate's*,

*(Continued Overleaf)*



Scenes from "Rumpelstiltskin" and Broncho, Domino and Kay Bee Features



1. Clyde Tracy, Louis Morrison, George Fisher and H. C. Kern in "Rumpelstiltskin" (Four Part Mutual Masterpicture). 2. Leona Hutton, George Fisher and Harry Keenan in "His Affianced Wife." 3. Elizabeth Burbridge in "Rumpelstiltskin." 4. Rhea Mitchell and Edward Brennan in "The Kite." 5. Estella Allen, Roy Laidlaw and Joseph Dowling in "The Shoal Light." 6. Estella Allen, Charles Ray and Joseph Dowling (same). 7. Clyde Tracy as "Rumpelstiltskin." 8. Leona Hutton in "His Affianced Wife." 9. Elizabeth Burbridge and Clyde Tracy in "Rumpelstiltskin." 10. Estella Allen, Charles Ray and Joseph Dowling in "The Shoal Light." 11. Howard Hickman and Edward Brennan in "The Kite."



# Stories of the New Photoplays

covets *Mary*. The artist comes upon *Hilton* making passionate love to the girl, and a struggle ensues in which *Hilton* is worsted. He goes away vowing vengeance. Shortly after this, *Choate* and *Mary* are married. Meanwhile, *Dan Forbes* has been released from prison. He meets *Hilton* in a saloon, and the latter, by telling him that his daughter is being led astray by an artist, persuades *Mary's* father to enter *Choate's* rooms and disfigure the canvas on which he has painted his young wife. In the studio *Forbes* is discovered by *Choate*, who 'phones for the police. Meanwhile *Forbes* has found *Mary* there and has learned from her that she is married to the artist. He turns to go quietly away. But by this time the police are on the scene and in trying to escape, *Forbes* is fatally shot. *Mary's* husband never knows that the dead crook was his wife's father.

## THE BABY

ONE REEL

*Reliance*

MAY 5, 1915

*The Startling Tale of a Small Boy's Revenge  
With an All-Child Cast*

CAST

Baby.....Baby Guerin  
Olive.....Olive Johnson  
Jack.....Violet Radcliff  
George.....Francis Carpenter

**J**ACK is very angry with *Billy*, because *Olive*, the little girl he likes best, prefers to stroll on the beach with *Billy* instead of himself. What will get his rival in wrong at home, he wonders? Then he spies *Baby Mary* deserted by her brother on the sands. Why, *Billy's* mother certainly will make it hot for him if he loses the baby! So *Jack*, decoying *Mary* with an ice cream cornucopia, takes her down the beach and puts her in a box with a lid which locks. Just then his mother calls him, and much against his will he is obliged to go on an errand. When he gets back everybody is out looking for the baby. *Jack* races down to the shore—to find that the tide has risen and the box, baby inside, is floating out to sea. Overcome with terror, he hides himself in the rocks and blubbers. Here a big policeman finds him and makes him confess. *Teddy*, *Billy's* Newfoundland dog, is sent to the rescue. And in the joy of getting the baby back safe and sound, *Jack's* sin is forgotten.

## THE MAN FROM NOWHERE

TWO REELS

*Domino*

MAY 6, 1915

*Which Has To Do With a Lawless Westerner's Sense of Honor  
Featuring William S. Hart*

CAST

The Man From Nowhere.....William S. Hart  
Emma Frazer.....Margaret Thompson  
Jake Frazer.....J. P. Lockney  
Johnson.....A. Hollingsworth

**P**ASQUALE, the saloon keeper, furious because *Emma Frazer*, the sheriff's daughter, resents his advances, fakes up a fight between the two worst men in Snake River City and calls out *Jake Frazer* to arrest them. All the men in the saloon pitch into *Jake* and he is getting badly beaten up when a stranger enters, routs the crowd, knocks out the two bad men and rescues *Jake*. *Pasquale*, resenting the stranger's interference, draws his gun to shoot him. The *Man From Nowhere* catches him, however, and the saloon keeper is obliged to pretend that he has taken the gun from

one of the others, thus saving the stranger's life. The newcomer thanks *Pasquale* and tells him that he will go through hell for him. The saloon keeper, seeing in this man a dangerous rival for the love of *Emma*, pretends to send him after some horse thieves. *The Man From Nowhere*, however, has begun to distrust the Mexican and insists upon his accompanying him into the desert. While his companion sleeps, *Pasquale* hides the water bags in the sand, and lets the horses loose. The stranger, realizing that both of them cannot get back alive, gives up his chance because of the debt he believes he owes *Pasquale*. But the Mexican fails to find his caché, and in drinking from a poisoned spring, meets death. The stranger discovers the half-buried water bags and arrives at Snake River City. There he learns from the sheriff the real character of *Pasquale* and the story of his end. He wins *Emma* for his wife.

## A SCIENTIFIC MOTHER

ONE REEL

*Falstaff*

MAY 7, 1915

*A Clever Slam at Baby Culture*

CAST

The mother.....Mignon Anderson  
Her son.....{ Al Keyes  
                                  { Jack Doughty  
His fiancée.....Ruth Elder  
His mother's choice.....Ruth Gilmore

**M**RS. JANES' baby is sickly and under-sized. After worrying herself into a fever, the young mother determines to utilize all possible scientific means to bring the infant up to standard. So she studies and experiments until she hits upon a food preparation which she is convinced will make *Baby* grow. It does. He adds cubit on cubit to his stature before her very eyes. For a few years she is immensely proud of him. At the age of two, he is as tall as a child of ten. At eight, he passes for sixteen. But when, at eighteen, he is nearing the eight-foot mark, the scientific mother begins to wish she had not been so successful. She never had designed her son for a circus career. So she heartily prays that he may stop growing. Wishing "*the Boy*" to settle down near her, *Mrs. Janes* picks out for him the right kind of a wife—a stately girl of the grenadier type. But he already has fixed his affections upon a little bit of a woman. The mother tries to prevent the match. The night her boy has planned to elope, *Mother Janes* is on hand. But her big son picks her up and tosses her onto the roof of the house, kisses her goodbye, and flees with the damsel of his choice.

## THE KITE

TWO REELS

*Kay Bee*

MAY 7, 1915

*A Scientific Detective Drama*

By C. Gardiner Sullivan and Thomas H. Ince

CAST

Marion Wheeler.....Rhea Mitchell  
Norman Dunbar.....Edward Brennan  
Hammond.....Howard Hickman  
Benjamin Wheeler.....J. Dowling

**B**ENJAMIN WHEELER and his daughter, *Marion*, entertain at dinner *Davis Watts*, an eccentric capitalist, who is much interested in *Wheeler's* scientific researches. They dine in the roof-garden. After the meal, *Watts* seats himself in *Wheeler's* favorite chair. Suddenly, the capitalist

(Continued Overleaf)



*Romantic Plots and Unique Situations in Latest Releases from Reliance*



1. Frank Bennett, Cora Drew and Mae Gaston in "The House of Bentley." 2. Fred Burns in "The Buried Treasure." 3. Frank Bennett, Cora Drew and Mae Gaston in "The House of Bentley." 4. Florence Crawford in "The Buried Treasure." 5. Cora Drew and Mae Gaston in "The House of Bentley." 6. William Taylor and George Daly in "The Mission of Morrison." 7. Teddy Sampson and Frank Bennett in "The House of Bentley." 8. Winifred Allen and Bradley Barker in "The Open Door." 9. Bradley Barker, Charles Darcy and Winifred Allen (same). 10. Walter Long in "The Buried Treasure." 11. Florence Crawford and Fred Burns (same).



# Stories of the New Photoplays

falls over dead. The following morning, the police learn that *Wheeler* was in debt to *Watts*, and the old inventor is held on suspicion. *Marion* enlists the services of *Norman Dunbar*, a famous scientific detective. Feeling that the roof must furnish the key to the tragedy, *Dunbar* thoroughly examines the place. Finding in the chimney, which connects with the laboratory, a highly sensitized steel plate, he concludes that *Watts* was killed by a current directed against the plate. A few days later, the detective finds a kite of *Wheeler's* invention caught in telephone wires in the street. He takes from it a copper wire and a steel needle. That afternoon in the laboratory, he notes a large dynamo with sufficient voltage to electrocute ten men. When he learns that *Hammond*, *Wheeler's* laboratory assistant, had wished to marry *Marion* against the wishes of her father, *Dunbar's* suspicions are roused against the assistant. Using the kite, he rigs up a piece of apparatus to resemble the device which he believes *Hammond* to have used in his diverted attempt to kill *Wheeler*. *Hammond* is summoned. On having this apparatus demonstrated to him, the assistant shows every evidence of guilt. And then he breaks down and confesses.

## THE OLD SHOEMAKER

*Reliance*

TWO REELS

MAY 8, 1915

*A Thrilling Italian Romance*

CAST

Bella.....Miriam Cooper  
 Conners.....O. V. McDiarmid  
 Luigi.....Walter Long

**C**APADO, an old cobbler, forbids his pretty daughter, *Bella*, to have anything to do with *Conners*, a young reporter with whom she is in love. Meanwhile, she is hounded by *Luigi*, a flashy Italian, whom she fears and dislikes. *Luigi* makes her a prisoner and carries her away to the suburbs. Meanwhile, a note which *Luigi* has written to some accomplices of his, finds its way into an old shoe lying under the table, and thence to *Capado's* shop. The Italian discovers the writing. *Conners* has come in to inquire for *Bella*. As the cobbler cannot read English, he hands the letter to the American, who immediately leads a rescue to his Italian sweetheart. The old father is then won over to consent to *Bella's* and *Conners's* marriage.

## THAT DOGGONE SERENADE

*Royal*

ONE REEL

MAY 8, 1915

*The Story of a Game Within a Game*

**A** WIDOW and a widower live across the street from each other. The widow has a daughter. The daughter has a white bull-dog, which is the pest of the neighborhood. Next to the widower lives a young chap who plays the concertina, and he ranks second as a local nuisance. The widower loves the widow, but does not fancy the daughter. So the two of them scheme to marry off the second generation to the musician. The story of how this is accomplished is crowded with ludicrous situations.

## FLOOEY AND AXEL

*Komic*

ONE REEL

MAY 9, 1915

Featuring "Vic" Forsythe, creator of the famous "Flooyey and Axel" Cartoons

CAST

"Vic".....By Himself  
 Axel.....Mr. Barr  
 Flooey.....Bobby Feuhner

**"VIC,"** cartoonist on the *Daily Blizzard*, between a grouchy father and a husky rival, has a hard time winning the hand of *Margy*. Dropping into the office, much discouraged, he gets another jolt when the editor tells him that his drawings are punk and fires him. *Vic* goes home and to bed. He dreams that his cartoon characters, *Flooyey* and *Axel*, come to life—and to his rescue. They show him how to bluff the editor into giving him back his job. Then they teach him the methods of a bold lover, which wins him *Margy*. On waking, *Vic* resolves to take the hints his creations have so kindly given him. In real life, however, they do not work so well as they did in his dream. The editor and the pugilistic rival make quick business of the unfortunate artist.

## THE SPELL OF THE POPPY

*Majestic*

TWO REELS

MAY 9, 1915

*The Romance of an Opium Eater*

CAST

Manfredi.....Eugene Palette  
 Zuletta.....Lucille Young  
 John Hale.....Joseph Hennaberry

**MANFREDI**, an habitual user of opium, is a piano player in a Chinese café. A wealthy tourist becomes interested in the young musician and sends him abroad to study. He promises *Zuletta*, his common law wife, that on his return he will marry her. Five years later he comes back, still addicted to the drug. Under its spell he is accounted a genius. Failing to make good his promise to *Zuletta*, he becomes infatuated with *Margery Rhodes*, a society girl, who comes to study music with him. So strongly is *Margery* influenced by her teacher, that she also acquires a taste for opium. *John Hale*, her lover, is in the secret service. Through the revengeful *Zuletta* he learns that *Manfredi* conducts an opium joint. *Hale* has the place raided. He is just in time to save *Margery* from a fate worse than death.

## AT THE HOUR OF ELEVEN

*Reliance*

ONE REEL

MAY 10, 1915

Featuring in an Heroic Child Role, Little Runa Hodges

CAST

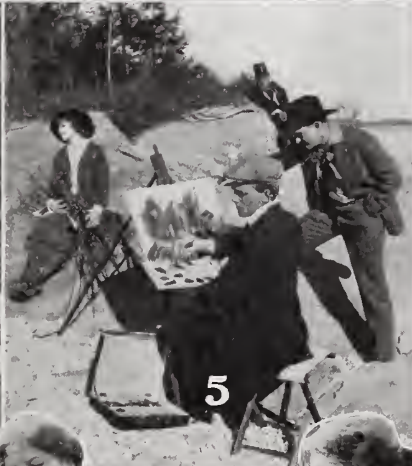
John Sands.....William Williams  
 Leila, his wife.....Sarah McCombs  
 Genevieve, their daughter.....Runa Hodges  
 George Gray.....W. R. Randall

**L**EILA SANDS forgets her love for her husband and little daughter, *Genevieve*, in her infatuation for *George Gray*. *Genevieve* overhears *Gray* telling *Leila* that he will come in that night at eleven o'clock through the drawing-room window, to take her away. The child, much frightened, tries to think of some way to save her mother. When *John Sands* comes home a little before ten, he locks

(Continued on Page Twenty-four)



*New and Old Favorites in Pleasing Roles in Thanhouser-Falstaff Releases*



1. Billy Sullivan and Lorraine Huling in "Movie Fans." 2. Lorraine Huling (same). 3. Ernest Ward and Lorraine Huling (same). 4. Marion and Madeline Fairbanks and Charles Emerson in "Their One Love." 5. Morris Foster, Harris Gordon, Ernest Ward and Florence LaBadie in "Monsieur Nickola Dupree." 6. Ernest Ward, Florence LaBadie and Harris Gordon (same). 7. Marion and Madeline Fairbanks in "Their One Love." 8. Marion and Madeline Fairbanks and Robert Wilson (same). 9. George Platt, Billy Sullivan, James Dunne, Lorraine Huling and Ernest Ward in "Movie Fans." 10. Ernest Ward and Florence LaBadie in "Monsieur Nickola Dupree."



# "The Absentee"

A Five Reel Mutual  
Masterpicture, Featuring  
Robert Edeson, Produced  
by Majestic

A Powerful Symbolic  
Photodrama by Frank  
E. Woods and W.  
Christy Cabanne

## CAST

Nathaniel Crosby, the Absentee (Power).....	Robert Edeson
Sampson Rhodes (Might).....	A. D. Sears
Tom Burke (Ambition).....	George Berranger
David Lee (Contentment).....	Augustus Carney
Happiness, his elder daughter.....	Loretta Blake
Innocence, his younger daughter.....	Mildred Harris
Genevieve Rhodes (Vanity).....	Wahnetta Hanson
Portia Farwell (Justice).....	Olga Gray
Evil } .....	Arthur Paget
Age } .....	Charles Lee
Foil } .....	Otto Lincoln
.....Appearing in Prologue.....	

**N**ATHANIEL CROSBY was the personification of *Power*. As the head of the National Hat Works, he held in the hollow of his hand the fortunes, the happiness, the very lives of thousands of men and women. His immense business, however, at last was telling on his health. And leaving his affairs in the hands of *Sampson Rhodes*, his general manager, the capitalist retired to his country home in the Berkshires, to take the golf cure.

*Rhodes* was a man in whom *Crosby* had implicit confidence. When his deputy informed him that he had planned to cut the pay in the shops, the head of the corporation accepted this move without troubling himself to inquire into *Rhodes*' private motives. But the workers felt bitterly the contrast between their own way of living and the luxury and display maintained by their overseer's wife and daughter. When *Rhodes* refused to come out squarely and arbitrate the matter, the employees hissed, "Graft"—and struck. Only two men were reluctant to leave their machines—*Tom Burke*, who hoped to marry *Happiness Lee* within the month, and old *Dave Lee*, the girl's father.

*Lee* had toiled cheerfully many years for his two daughters. People thought him "odd", but they liked the gentle, amiable old man. Indeed, *Lee* was something of an idealist. He had named his girls *Happiness* and *Innocence*, trusting that in their characters these qualities should be realized. Nor had he been disappointed. *Happiness*, at eighteen, was a radiant creature. She loved *Tom Burke* with all the joyousness of her nature. And *Innocence*, barely fifteen, had still a child's unspoiled, confiding attitude toward life.

But the strike was destined to change all this. Hopeless now of ever being in a position where they could afford to marry, *Tom* and his sweetheart took the nearest road to happiness. When the girl's father learned of her plight, he was almost beside himself. But more bitterly, if possible, he deplored the cruel fact that he had not the means to give his daughter the nourishment and the care that her condition required. As he saw her starving before his eyes, his desperation increased.

The cause of the trouble and want at home, *Innocence* only partly understood. But it seemed to the younger girl that *Edmund Rolfe* had been sent her by Providence. It was hard, of course, to have to go away without saying goodbye to her father and sister. But *Rolfe* had told her that all must be done in secret. He had promised her that one day she should return to see them, and, meanwhile, if she went with him to the city, she need worry no more about *Happiness*. Her lover would see that *David Lee* had all the

money they would require. So *Happiness* and *Innocence* went the way of many others of their sex under the lash of poverty and despair.

*Portia Farwell*, stenographer at the company office, saw the *Lee* tragedy in the light of *Nathaniel Crosby's* liabilities. She went straight to the capitalist and faced him with the situation. *Crosby* was not insensible to her eloquence. She spoke as the result of a burning sense of justice. But he told her that he was more than content to leave every-

thing to *Rhodes*. Was *Rhodes* starving the men into surrender? Incidentally, did the weak ones go wrong? "Well," he said, "might makes right, you know."

When *Portia* was gone, *Crosby* picked up from the table a little brown lisle glove. It was frayed and mended at the finger-tips. He stood turning it over and over in his hand. It was a very small glove. The carefully darned places suddenly struck him as pathetic. She could have bought a new pair like these for fifty cents. Could it be that she did not have the fifty cents to spend on gloves? And then, so vividly, so unexpectedly, everything *Portia* had told him about the suffering people in Waterson began to move in pictures through his brain. The fate of *Dave Lee's* daughters! Could he have prevented that? He seemed again to hear *Portia's* accusing voice. The next morning *Crosby* took the early train to Waterson.

As the capitalist elbowed his way through the mob in the mill district, he was recognized by a group of infuriated strikers, and felled to the street. When he came to himself he was in an unfamiliar room, and *Portia Farwell* was bending over him. Before either could speak, however, there was a stealthy movement behind the girl. She glanced around—to face a revolver held in the fanatically steady grasp of *Dave Lee*. His eyes fixed upon the stricken mill-owner, the old man drew aim. The same instant, *Portia* leaped between them, then fell, with a sharp scream across *Crosby's* unhurt body.

Six weeks later, the man of power came into her room. He had been a daily visitor at the hospital. *Portia* turned to him, her eyes glowing. An open letter was in her hand. "Tom Burke and Happiness!" she cried. "It was you gave them the money to start on! And now they can be married."

He bowed his head. "Oh, you understand—at last!" she went on, exultantly. "One must think how one influences the lives of others—" Swiftly he stooped to her. "And I want you to influence mine always," he murmured. "Portia! Dearest! Will you?"



Old Dave Lee Congratulated Tom Burke on His Engagement to Happiness



A Thrilling Three Reel  
Mutual Masterpicture  
From the Story  
By Paul West

# "The Victim"

Produced by the Majestic  
Under the Direction  
of  
George Siegmann

CAST

James Darrell.....Eugene Palette  
Frank Hastings.....Robert Harron  
Mary, his wife.....Mae Marsh  
Jason Ferguson.....W. H. Brown

**J**ASON FERGUSON had been robbed. The next morning, in the workshop of *Frank Hastings*, a young locksmith recently come to town, there were discovered wax moulds exactly fitting the key to the plundered office vaults.

"But these moulds," insisted the boy—for he was not a day over nineteen—"I used in making a duplicate key for a *Mr. Darrell* two days ago. He took both keys away with him. I have no other like them."

*James Darrell* had been a trusted clerk in *Ferguson's* employ for over a year. Nobody knew anything about *Frank Hastings*. The clerk's protestations of innocence naturally overweighed the young stranger's story. No duplicate key could be found among *Darrell's* things. The evidence was against *Hastings*. In the end he was sentenced to State's prison.

*Hastings* spent his midnight hours picking the lock of his cell. When this was accomplished, he went to work upon the door at the end of the corridor. He had almost succeeded with this also, when, the following morning, in the prison yard, he felt a hand on his shoulder. Turning, he looked into a face which, despite the cropped hair and convict garb, he would have known instantly anywhere, so prominently was this man's image seared upon his memory. It was *James Darrell*!

Hurriedly, the former clerk confided to the young locksmith the unlucky slip which had landed him there. Then he said meaningly: "You've not forgotten your trade, I see, since they put you in the cooler."

*Hastings* shot a piercing glance at him.

"There's just one condition, kid," *Darrell* continued, "on which I don't put the keeper wise to your actions. And that is, that you agree to take me along with you."

A hot wave of resentment surged up in *Hastings's* breast. But escape he must—even if it be at the cost of freeing his enemy. That night two figures crept away under the bleak walls of the prison and dodged into the thick grove.

"Now, sir," said *Hastings*, resolutely, "we part. And I'll thank you never to cross my path again."

"All right pal," grinned *Darrell*. "But there's no telling when you and me might be useful to one another."

Two years later, a certain *Frank MacDonald* was hurrying home from the *Sherborne* lock factory. He was a happy-faced young man, and at that particular moment he was brimming over with good news. In the doorway his young wife met him.

"I've been promoted to superintendent of the shop," were the first words he uttered. *Mary* threw both arms about his

neck with a cry of affection and joy. He laughed boyishly. Then he took from her hand a letter that had come for him that day and carelessly broke the seal.

As his glance swept the first line, however, the smile faded. *Mary* had flown off to put the supper on the table.

"It's d—d blackmail!" *Frank* muttered between his teeth. "Well, the only thing to do is to get out of *Sherborne*. In New York, *Darrell* would be up against it to keep the scent."

The *Sherborne* shop recommended their young employee, whom they were most reluctant to lose, to one of the best firms in New York. *Frank* was by no means slow in making his mark. He grew prosperous. But it was his patent on a time lock for bank vaults which one day made him a rich man. *Mary* and *Frank* never in their lives had been so happy.

But *Darrell* all this time had not been idle. The fame of *Frank's* invention, moreover, had betrayed him to his old enemy. *Darrell* exacted for his silence a crushing price. And as though not content with this, he came to *Frank* in person to force the young man to become his accomplice in a bank robbery which, that very hour, was hanging fire. The thieves awaited their coming. It had been impossible to do anything as the vaults were equipped with *Frank's* patent lock.

"So," said *Darrell*, coolly, "I've come to the one man who can help us pull off this little affair." *Frank* knew what would happen if he refused. He went with *Darrell* to the bank. Drawing an instrument from his pocket, he opened the vault. *Darrell* and his gang entered. Then, quickly and silently, the young inventor swung shut the heavy door. It closed with a hollow ring. This was Saturday night. They would not be discovered till ten o'clock Monday morning. The vaults were air-tight. By that time *Darrell* and the rest of the gang would be past the point where they could hound him any more.

But there was no keeping his secret longer from *Mary*. And it was she who brought her husband to his senses.

"We must get them out of the vault," she said, horror-stricken. "Why—that would be—murder!" *Frank* reached for the phone.

It was after midnight when the bank president and the police, with *Frank* and *Mary MacDonald*, arrived at the vaults. As the door was swung open, a man toppled out and fell with a groan. A bullet from a policeman's gun had entered his lung. The bank president stooped to catch *Darrell's* dying confession. As he fell back lifeless the president straightened and met *Frank's* straining gaze.

"He has cleared you of that old fault," he said simply.



*Darrell's Dying Confession Exonerates Frank*



# "And So They Lived Happily Ever After"

From the *Reliance Serial*  
By George Randolph  
Chester and Lillian  
Chester

## CAST

June Warner.....	Norma Phillips
Ned Warner.....	J. W. Johnston
Gilbert Blye.....	Arthur Donaldson
Mimi.....	Elizabeth Drew
Marie.....	Marguerite Loveridge
Pierre.....	Arthur Forbes

Episode  
Fifteen  
of  
"Runaway June"

"AT last, my love!"  
But it was not *Ned Warner* speaking in

*June's* pretty ear. It was the voice of the man with the black vandyke. For a moment she stood, faint and irresolute. Then, turning her large eyes to his, she stole both arms around his neck, and sinking her head on his shoulder, sobbed out her surrender. At that moment *Ned* was springing up the stairs, his jaws set, his fists clenched. He burst into the room where stood *Blye* and *June*, just in time to see her yielding herself to his embrace. Then they passed into the adjoining apartment. The door closed behind them with a click. The deserted groom flung himself against it. But it was locked!

It was thus, after all his weary pursuit, that *Ned Warner* had found his long sought bride—in the arms of the scoundrel, *Blye*! Up the stairs behind him came the *Moores* and *Aunt Debby*, the *Bletherings*, *Marie* and *Officer Dowd*. *Bouncer* came, too, leaping up two steps at a time. As they poured into the room, *Ned* was pounding with all his might on the door. At last, swinging a chair against it, he broke the barrier which had so infuriated him.

Meanwhile, below stairs, *Honorina Blye* and *Bill Wolff*, the detective were in animated conversation.

"Got him all right," said *Wolff*. "Your husband is upstairs with the girl."

"The viper!" hissed *Honorina*.

But the detective detained her from flying instantly into the hall.

"Wait. They can't get away," he said, calmly. "Here are your pictures, ma'am, and your bill."

Upstairs everything was in wild confusion. *Ned* and his following had burst in upon a crowd of people in a large room filled with a strange, glaring light. The runaway bride, her mother, *Iris Blethering* and *Tommy Thomas*, all were in hysterics. *Bobbie Blethering*, *Edwards*, *Cunningham* and half a dozen others rushed upon two fiercely struggling men on the floor. By main strength they separated *Warner* and *Blye*.

The man with the black vandyke rose, feeling of his throat.

"My husband!" sobbed *June*, and made a rush for the dishevelled *Ned*. But he backed away from her, his eyes blazing.

A hand was laid upon the distraught young husband's arm. It was *June's* bosom friend.



*June in the Studio of the Blye Stock Company*

studio." "Well, what if it is?" cried *Warner*, tortured beyond the light of reason. "That's nothing to me."

"Well, but—" began *Iris* again, bewildered. Then she stopped, she felt helpless.

They all had to repeat it again and again before they could reach his dazed intelligence. At last he was able to

comprehend what *June* herself was saying to him.

"Don't you understand now, *Ned*?" she was crying. "Won't you understand, dear? We were rehearsing when you came upstairs. It was all a motion picture play."

"But why did you leave me?" asked *Ned*, in a harsh voice.

"It was the money," she replied, her lips trembling. "Don't you remember when I missed my purse? The porter came in just then and you gave him a dollar. The next instant you gave me thirty dollars in just the same indulgent way. The difference was twenty-nine dollars."

They all started at the comparison. But *June* hurried on. "I could not endure it—the thought of being, for the rest of my life, dependent upon my husband's bounty. So I ran away from you—to learn how to be financially independent. Otherwise, I knew I never could respect myself. Then I met *Mr. Blye*."

*Ned's* gaze darkened.

"No, don't look like that. We were strangers when I saw him in the Tarnville station. He noticed me and followed me because he thought I would be the type for a new play he was putting on. He is head of the famous *Blye Stock Company*, you see. And he wanted me to go and live with the other girls of the company in the house where they boarded. *Tommy Thomas* was the leading lady—until—"

"Yes," broke in *Tommy*. "Don't mind me, dear. I'm not offended. Of course, you couldn't help cutting me out."

"But, oh *Ned*," sobbed *June*, "I can't tell you the whole story now. Wait dear, until we are home. I've won out, you see. Why, I'm a rich girl this minute. I've earned heaps of money starring for the movies. But—I don't care a bit now for the money. I've made you miserable, *Ned*! Why, you were half crazy!" Then she threw herself in his arms, weeping convulsively.

Gently, her husband drew her from the studio and fairly carried her downstairs to his car. They drove away in silence. But husband and wife knew in their hearts that this was the end of partings, so long as they both should live.

(The end of the serial)



## Masterplayers in Mutual Masterpictures



In *On the Night Stage*, the five-reel Mutual Masterpicture, a powerful Western story of an outlaw's love and self-sacrifice, William S. Hart distinguishes himself as *Texas Smith*, the romantic lead. Mr. Hart is famous as the originator of many classic Western parts in the legitimate. As "Cash Hawkins" in "The Squaw Man", he enhanced his permanent reputation upon Broadway. Later, when he toured the country, he was welcomed from coast to coast as the creator of a type which has greatly enriched the American stage. When Thomas H. Ince, production chief of the New York Motion Picture Corporation, was seeking to persuade Mr. Hart to enter the field of screen drama, he especially emphasized the opportunities which the Santa Monica studios offer to a lover of Western character parts. In the rôle of *Texas*, this actor of nation-wide renown has given a performance unexcelled even by his brilliant work before the footlights.



Bobbie Harron, the Majestic leading man, who impersonates *The Victim* in the Mutual Masterpicture of that name, does some wonderful work, by sense of touch, in opening a patent time lock on bank vaults in the play. Bobbie is one of the really exceptional very young leading men on the screen. *The Victim* is crowded with psychological moments. But Harron sustains a high tone of performance from start to finish. He has a genius for getting the sympathy of the house, and never, perhaps, has he carried his audiences with him so effectively as in this very appealing drama, in which the young hero is unjustly hounded by an ex-convict. His team work with Mae Marsh is especially excellent. Harron is a slight, boyish figure. His face is gentle and sensitive, and capable of all the fine shades of expression indispensable to the rendering of psychological rôles. *The Victim*, probably, is the most finished performance he has given to the screen.



Harry Pollard, as *John Douglas*, the remarkable type of hero in the Mutual Masterpicture, *The Quest*, is thoroughly attractive and convincing. He makes it seem perfectly probable that a young society man of New York, rich and a favorite, would abandon everything which once had enthralled him, to seek by land and sea the perfect woman of his dreams. Mr. Pollard, indeed, has a peculiar gift for interpreting idealistic rôles, often of his own creating. It is through his artistic efforts, that many of the most beautiful symbolic subjects produced by the American-Beauty studio have been realized. No more popular pair than Mr. Pollard and Miss Fischer are appearing together in films. In his career as a moving picture star, Mr. Pollard has never appeared to better advantage than in *The Quest*, the rôle of *John Douglas*, furnishing him an excellent opportunity to display his many fine qualities as a finished actor. It may be truthfully said that Mr. Pollard has scored one of his greatest film triumphs.

And the unique qualities and poetry of *The Quest* displays both these well-loved stars in their most brilliant capacities.

Rhea Mitchell, who stars opposite William S. Hart in the Mutual Masterpicture, *On the Night Stage*, is the ideal type for *Belle Shields*, the dance hall girl. The part calls for a vivid display of temperament with lightning transitions of mood and action. The psychology of the character, moreover, demands a finished actress with unusual insight into human nature. Miss Mitchell meets all these requirements. Also, she is notably beautiful. Her abundant red-gold hair is piled high on her head, adding to her natural dignity a certain stateliness, though this talented leading woman of the Ince studios is but five feet, two inches, in height. In the love scenes with *Austin*, the *Sky Pilot*, Miss Mitchell's subtle art is admirable. Her reformation, her temptation, the scene in which she comes to appeal to *Texas Smith*, her old lover, to save her from disgracing her husband, all, in Miss Mitchell's hands, are moments of power.



Mae Marsh, the youthful character heroine who holds an enviably high place among photoplayers, is constantly surprising the public with her versatility. As *Mary Hastings* in the Mutual Masterpicture, *The Victim*, she creates a rôle entirely unlike any of her previous successes. Miss Marsh has given us many whimsical child studies, and in character parts she is inimitable. As "the little pet sister" in *The Birth of a Nation*, in which she leaps from a rocky height to a tragic death, the strength and daring of which this clever actress is capable, is well illustrated. Recently, Miss Marsh acknowledged herself a trifle aggrieved, that never had she been cast for any "dressed up people". But in *Mary Hastings*, her wistful hopes were realized. As the wife of *Frank Hastings*, a young inventor who makes a fortune, Miss Marsh wears several charmingly becoming gowns in the very latest mode. Her interpretation of the wife is wonderfully sympathetic, while also full of action and color. In the scene where *Mary* learns that her husband is an escaped convict, her portrayal of the wounded, but forgiving wife, conveys an impression of genuine nobility.



Margarita Fischer's dark beauty never was seen to stronger advantage than in the five-part Mutual Masterpicture, *The Quest*. In this unusual drama—which is really a satire on modern society, at the same time that it is a dramatic idyl of the highest order—Miss Fischer plays *Nai*, the daughter of a South Sea Island chieftain. The tribe of which she is a member, traces its ancestry to an ancient shipwreck, which brought a score or two persons of European blood to this lonely island. *Nai* is found by a man of romantic temperament, who has fled from the shams of effete civilization, in search of the ideal woman of his dreams. How the beautiful, half-wild girl of the tropics fulfills *John Douglas'* quest, and how she is saved from the demoralizing influences of the world he leaves behind him forever, form the strong theme to which Miss Fischer lends her splendid talents. As *Nai*, Miss Fischer won a well-deserved success.





## Real Tales About Reel Folk

LILLIAN GISH, the beautiful blonde of the Reliance and Majestic, who is featured in the Griffith masterpiece, *The Birth of a Nation*, recently received, in the most charming manner, the ten young women competing for popularity in the Los Angeles Flower Festival. "The Los Angeles Queens" thought it a great lark to visit the famous motion picture plant. They came in three automobiles gaily decorated with flowers and streamers. When, however, Director W. C. Cabanné commanded a lull in the picture taking, the fair visitors protested warnly. They hadn't come "to be treated like company", they said, but to see the studio and the studio folk just as they are every day. Miss Gish, becomingly attired in a loose tweed coat and big black hat, persuaded Miss Gladys Nicholson to come into the limelight and be photographed. The accompanying snap-shot well expresses the cordiality between the Los Angeles beauties and their attractive motion picture hostess.



Gladys Nicholson, a Popular Los Angeles Society Beauty, and Lillian Gish, the Noted Majestic Star

The New York Motion Picture Corporation has leased a twelve-acre tract of land between Los Angeles and Hollywood for extending the output of Kay-Bee, Broncho and Domino films. It also will be used for the production of Ince features. Ever since Adam Kessel, Jr. and Charles O. Baumann, the heads of the corporation, reached "the city of films" a few months ago, on their annual tour of inspection of their Inceville and Keystone plants, rumors of negotiations for land with a view to enlarging the activities of the companies have been floating in the air. The Grosse Tract, as the new property is called, is bounded by Sunset Boulevard, Fountain Avenue, Santa Monica Boulevard, Hoover and Delmar Streets. It is a well-cultivated section, running level for several hundred feet and then sloping into a gulch. It offers, accordingly, every opportunity for striking scenic photography. The buildings scattered over the grounds will be torn down and new studio structures erected.

One hundred thousand dollars is the sum which the corporation will spend in preparing the Grosse Tract for picture purposes. The contractors already are at work, and Thomas H. Ince says, that in about two months the New York films will be "located" in their new surroundings. This does not mean, however, that Inceville is to become a deserted village. About three companies, it is understood,

will continue to use the Santa Monica plant for the production of Western films. The new studio will afford the mise-en-scènes for all the modern subjects staged by Mr. Ince. It will accommodate the four-reelers now being made for semi-monthly release, and will provide facilities for other big features also.

The plant is to be one of the most up-to-date and fully equipped on the Coast. There will be eight stages in the open, a glass-roofed studio, one hundred dressing-rooms, a wardrobe building, a property building, scene docks, garage, and many other small structures essential to a complete motion picture outfit. The out-of-door stages will be of uniform size and one director will be assigned to each. The glass building will be immense, and is designed for use at night and in bad weather. The actors and directors are looking forward enthusiastically to the opening of their new quarters. The grounds will be accessible from all parts of Los Angeles. They are on the direct line of all Sunset Boulevard and Santa Monica cars and only one block from the Temple Street route.

Edward "Komic" Dillon knows how to keep up the fun-making. For over a year he has been turning out Mutual comedies at the Hollywood studios with ever increasing success. He is shown here with his leading woman, Fay Tincher, one of the cleverest comediennes in pictures, and Elmer Booth, who now plays opposite Miss Tincher. Mr. Booth is a native of Los Angeles, but a newcomer to the Komic films. On the stage he was famous for the way he handled a comic burglar part with Douglas Fairbanks. Later he became widely known through his magazine stories of Cuba and Mexico.



The Famous Komic Trio, Edward Dillon, Fay Tincher and Elmer Booth

Fay Tincher's popularity was demonstrated recently when, in a contest managed by a Los Angeles newspaper, she scored a great many votes. As *Ethel* in the Paul West series she has received countless letters of congratulation. The zebra-striped black and white dress which Miss Tincher made famous on the screen has been purchased for exhibition purposes at San Francisco. The other day a representative of the exhibit called on the Komic star and made her odd request. Miss Tincher was hugely amused. She closed the deal with alacrity. The comedienne is immensely liked by everybody at the studio. Off stage she has an almost inexhaustible flow of jollity and high spirits.



## Real Tales About Reel Folk

IT'S a long, long way to Santa Monica Canyon from Broadway. But Irving J. Lewis, managing and Sunday editor of the *New York Morning Telegraph*, seems to be perfectly at home in the snap-shot among the tepees and the Indians of the forty thousand acre studio of the New York Motion Picture Corporation. Mr. Lewis, for that matter, would be at home just about anywhere. No better liked man walks the Great White Way. As managing editor of New York's big sporting and theatrical daily, or as plain "I. J.," as his intimates are wont to speak of him, he gets the glad hand about every six feet from Times Square to the Circle and back again. Out in the California wilds, also, this cosmopolitan editor, who now and then wanders afield, not long ago was the center of attraction. At his right stands William S. Hart, the celebrated originator of Western types, and at his left Moses, the budding brave, four years old, sulkily resents the joking interference of Hart. At the extreme left of the picture stands War Kettle, a chief of the Sioux. At the other end Squaw Marie is eyeing the pale face from Broadway with considerable severity. And over the head of Moses, Chingachcook, one-hundred years old, lends a flavor of dignity to Mr. Lewis's triumph.



Irving J. Lewis, Managing Editor of the "Morning Telegraph," a Visitor at the New York Motion Picture Corporation's Indian Village

W. C. Cabanné has just completed a remarkably artistic piece of work in *The Absentee*. The idea of this Mutual Masterpicture, produced by the Hollywood forces, is thoroughly original. In the accompanying snap-shot of the company at work, Director Cabanné is shown putting on the prologue of this strong symbolic photoplay in one of the most picturesque locations about Los Angeles. The actors in classical costume represent the psychological qualities which later are incarnated in the personnel of the drama proper. In the foreground Cabanné himself is rehearsing Robert Edeson in the character of Power. Later Mr. Edeson becomes



Director W. C. Cabanné Rehearsing Robert Edeson in "The Absentee"

Nathaniel Crosby,  
*The Absentee.*

A certain young interne at the Santa Barbara hospital didn't happen to be informed recently, when the Beauty company had arranged to take scenes for *The Face Most Fair* in one of the wards. So when Fred Gamble arrived with Joseph Harris who was supposed to have sprained his ankle, Harris's distressed appearance completely fooled the young doctor. The interne insisted that the patient be taken to the operating room at once, and the "unconscious" leading man was obliged to do a lot of talking before he changed his plans.

Ed Coxen took a thirty-foot dive into the ocean recently for *Wife Wanted*, a forthcoming Flying "A" release, before a throng of pleasure seekers at Miramar beach, a beautiful resort below Santa Barbara. The American leading man rushed the length of the pier and, in street clothes, jumped to the rescue of a drowning woman—while the crowds burst into an uproar of applause.

*Runaway June* will take the most popular woman in each state in the Union to the Panama-Pacific Exposition and the San Diego Exposition, and on a trip de luxe through

picturesque California with all expenses paid. The women will be chosen by their friends who patronize the motion picture theaters where *Runaway June* is shown. The fortunate women, who win, will be put to no expense. They will travel in the best possible manner, not only the necessities of the trip, but the luxuries also, being paid for by *Runaway June*. The rules of the contest will be issued in pamphlet form by the theaters where *Runaway June* is being played. Each theater will have three votes for each installment of the picture and the smallest theater will have as much influence as the largest. The contest will close midnight, September 30, 1915.



## Personal Side of the Pictures

### Mary Alden

**I**N Mary Alden's svelte and graceful carriage there is a suggestion of the old Southland, of its charming indolence, its delicately balanced manners, its sensitive courtesy, and, in her way with the world, a reflection of the old Southland's rare and chivalrous attitude toward women. Of the *new* South, however, there is about this altogether delightful and handsome young woman, far more than a suggestion. She has the new South's self-reliance, its strength, its power, its saving self-confidence.

Miss Alden, whose work with the Reliance Company, under the direction of D. W. Griffith, has attracted such great and favorable attention, is a daughter of that part of the sunlit land which lies below the Mason and Dixon line. Her traditions are the South's traditions. What is best in Southern history she has a sort of divine right to claim relation to, for she is a grand-niece of no less a hero than General Robert E. Lee's West Point chum, General Beauregard, who, at Bull Run, put the Union forces to rout and won the first important battle of the war. The war is finished, and, for the most part, in the proper sense, forgotten. In the able officers and patriots, of both the blue and grey, we all now take just interest and pride. They are all part of our patriotic inheritance. Miss Alden, with her entrancing Southern accent, in no other city would have found a warmer welcome than she found in the city of New York where the statue of General W. T. Sherman, who marched from Georgia to the sea and broke the back of the Confederacy, has so prominent a place. She says so herself.

"Everyone was perfectly lovely to me," she told the writer recently, in speaking of her first visit to the capital of commerce that graces the island lying between the Hudson and East rivers. "Everybody seemed to be nice to me."

That is your fault, Miss Alden. You seem to expect everyone to be nice to you, and because you do and because you are also nice to everyone, it just naturally follows that everyone is nice to you and sincerely wants to be. You are a living, walking object lesson of what newspaper women write about on the editorial page and entitle, "How To Be Popular". You



*A Recent Portrait of the Popular Reliance Star*

already know how to be so you may never have read these highly illuminating articles.

Born in New Orleans, and brought up there, Miss Alden, after she had been sent to Notre Dame College, in Montreal, decided that her leanings were artistic and that she would not return to her home city, but would come to New York, that Mecca of Americans who are artistically inclined as well as of many other classes of Americans, and seriously devote herself to her pet avocation, painting. In accordance with this idea, she came to New York and studied at the Art Students' League. She was in a fair way to realize her ambition which was first to become a magazine illustrator and then to do more ambitious work as a portrait painter.

Her work was already receiving the favorable notice of New York art editors, and she was being praised by other artists, men and women of national repute, when the wolf barked at the door. Money became a necessity with her. She had to have it.

But the time, and the place, and the girl did conspire to gain Miss Alden her present prominent place in the world of moving pictures. She happened to know the sister of Rose Melville, famous as "Sis Hopkins".

So when her need of money became pressing, she availed herself of this acquaintanceship and found a position with the Baldwin-Melville stock company. There she learned the first rudiments of acting. She learned them so well,

that Mrs. Fiske gave her a position in the Manhattan company. While she was playing with Mrs. Fiske, she one day accompanied a girl friend to a moving picture studio.

The setting was an art gallery. As a favor to the director, Miss Alden acted as a super and walked across the scene several times. When the picture was developed, everyone connected with the management suddenly realized what a remarkably fine picture "that girl" had taken. Wild inquiries were promptly made as to just who "that girl" was. She was found and offered a comfortable and tempting salary. She accepted it, and the Reliance films, in which she appears under D. W. Griffith's direction, have been made all the more interesting by the fact of that acceptance.



*A Great Favorite with the Kiddies, Miss Alden Delights in Devoting a Big Part of Her Spare Time in Their Company*



## The Exhibitor's End of It

**T**WO reel Keystones have been advertised so cleverly by countless exhibitors, always producing the biggest possible results at the box-office, that when a new "stunt" comes along REEL LIFE is particularly glad to notice it. Every wise exhibitor always boosts a "good thing" to the limit, for he knows that by so doing he will reap his reward in nickels and dimes which wouldn't have come his way in the ordinary course, but how to do it in a new fashion is often a problem. However, Frank J. Holland, manager for Charles Fox and William E. Keating, owners of the Orpheum Theater, Terre Haute, Ind., successfully solved it recently, when the popular Keystone two reeler, *That Little Band of Gold*, featuring Mabel Normand, "Fatty" Arbuckle and Ford Sterling, was booked at his house.

First of all Holland placed some catchy advertising in the local newspapers, headed "Found Guilty! Hear Ye!" Then beneath a cut of "Keystone Mabel" appeared the following:

"We, the jury, find 'Fatty', Mabel and Ford Sterling guilty of appearing in *That Little Band of Gold*, the funniest two-reel Keystone ever shown at the Orpheum. We hereby summon every citizen of Terre Haute to witness the showing to-day.

(Signed)

Keystone Jury,

A. LAUGH, Foreman."

In addition to this, Manager Holland built a highly artistic float, a picture of which appears on this page, where amid a bower of flowers, the figures of "Fatty" and Mabel are seen in devoted attitude, while around them are placards, announcing in suitable fashion, the predicament in which the film presents them. This float was driven up and down the principal streets of Terre Haute, and attracted much attention, as a result of which Manager Holland had to hang out the S. R. O. sign at the Orpheum, and making necessary a return engagement at that theater for *That Little Band of Gold*. All of which goes to show that it pays to advertise a good picture—be it a Keystone or any other Mutual production—to the limit.

**A**NOTHER Keystone booster is Otto Meister of the Vaudeville Theater, Milwaukee, Wis., whose clever advertising methods have often received notice in this department of REEL LIFE. The Vaudeville runs a Keystone every day in the year, and recently, Mr. Meister devised a most effective and highly original way of putting on these popular comedies.

Not long ago, with his partner, A. L. Ries, Mr. Meister paid a two weeks' visit to the Keystone studios at Los Angeles, and while there, Mr. Meister, who was formerly a vaudeville actor, had some short leads made, of about eighty feet each, showing him introducing the various stars.

These pictures were made showing the players in straight and character, and are twenty-seven in number. They are the talk of Milwaukee, and give quite a local atmosphere to the Keystone comedies. For instance, on the Keystone release entitled, *That Little Band of Gold*, Mr. Meister had attached the three leads showing him introducing Mabel Normand, Ford Sterling and "Fatty" Arbuckle, in make-up to his audience.

A bit of byplay has been incorporated in each introduction, "Fatty" Arbuckle lifting Mr. Meister's roll of bills, Mabel Normand kissing him, and Ford Sterling becoming frightened when he sees him and rushing off the stage. In addition to having these leads made, Mr. Meister worked in two pictures that were then being produced, and he is planning on showing them at his house in a few weeks.

While in Los Angeles Mr. Meister gave a banquet at Levy's café for the Keystone players. An important vaudeville show was given after the banquet. "Fatty" Arbuckle sang several selections, Ford Sterling recited a German dialect story, Syd Chaplin gave a cockney dialect recitation, while Mabel Normand and Minta Durfee demonstrated the latest society dances.

Appropriate favors were at each guest's place, Mabel Normand being

given a miniature diving Venus; Ford Sterling a stuffed doll; Roscoe Arbuckle a doll, representing a fat boy; Chester Conklin a saw and saw-buck; Harry McCoy a "snookums," his nickname among the players; Minta Durfee a kewpie doll; Mark Swain a miniature ambrose; Syd Chaplin an English chappie, and so on.

**K**ICKS are few and far between from exhibitors using Mutual service. There are two reasons for this. One is the satisfactory character of the subjects released, the other, the careful manner in which all legitimate complaints are investigated and corrected. It is the Mutual's policy to meet the exhibitor more than half way. By so doing Mutual exhibitors prosper, other exhibitors take notice and Mutual exchanges benefit thereby. In this connection whenever, as happens but infrequently, an exhibitor discontinues Mutual service, a letter is forwarded to him to ascertain his cause for complaint. Sometimes this letter is sent too quickly, as witness the following reply:

"We beg to inform you that we *have not quit using the Mutual Service*. We are using it right now. It is true we stopped for a few days in order to make some repairs, but we resumed it again, and we want to say that you have the *Best Service in the World*. Your pictures have them all skinned a block for cleanness, strength of plot and good-looking players. We are boosters for the Mutual Program."



How Manager Frank J. Holland of the Orpheum, Terre Haute, Ind., Advertised a Popular Keystone Two Reeler



## Stories of the New Photoplays

(Continued from Page Fourteen)

the windows and goes to bed. *Mrs. Sands* unfastens the window in the drawing-room and returns to her room. *Genevieve* manages to tell her father that somebody is coming to take her mother away. He hears *Gray* at the window, and, rushing downstairs, he fires. When the lights are switched on, *Sands* realizes the situation. To *Leila's* confession and remorse, however, he turns a deaf ear. But, when *Genevieve* intervenes for her mother, *Sands* is moved to compassion and forgiveness.

### THE SONG OF THE HEART *Thanhouser* TWO REELS MAY 11, 1915

*The Romance of Two Young Musicians*  
CAST

Arthur Von Bauer.....	Arthur Ashley
Donald Ober.....	Mr. Leonie
Mignon, his daughter.....	Mignon Anderson
Stephen Richards.....	Bruce Wiaman
McChesney.....	Morgan Jones

**A**RTHUR VON BAUER, son of a German composer, puts his sorrow for the loss of his father and mother into music and calls it "The Song of the Heart." The melody is stolen by *Stephen Richards*, a piano player in a low dive in the same building where *Von Bauer* has rooms. *Mignon Ober*, who also lives over the young German, hears him working on his composition and is charmed by it. *Mignon* and *Von Bauer* are employed in the same cabaret. On one occasion he saves her from the insults of *McChesney*, the proprietor, and they both lose their jobs. The German composes an operetta, in which *Mignon* is prima-donna, singing "The Song of the Heart." *Richards*, the plagiarist, then comes forward, shows his copyright to "The Tuneful Melody," which is identical with *Von Bauer's* composition, and the latter finds himself an outcast from the musical world. Later, *Richards* is shot in a brawl and, dying, confesses the theft, and *Von Bauer* is reinstated as one of the leading musicians of the day. Then he and *Mignon* are married.

### THE SMUGGLER *Reliance* ONE REEL MAY 12, 1915

*Wherein a Clever Secret Service Man Gets Around a Risky Situation*  
CAST

Connors, a Secret Service Man.....	Raoul A. Walsh
Betty, his sweetheart.....	Billie West
John Sampson, her father.....	Ralph Lewis
Wilson, a smuggler.....	Jack Dillon

**A**T the expiration of their prison term, *Sampson* and *Wilson* separate. *Sampson* determines to live an honest man. *Wilson* goes back into the old life. Some years later, *Sampson*, now a prominent exporter, is bringing his daughter, *Betty*, home from an art school abroad. On the ship is *Wilson*, wanted for smuggling. *Connors*, a secret service man, also a passenger, is on *Wilson's* trail. On a previous trip, *Connors* and *Betty* had fallen in love. By threats *Wilson* persuades his former pal to take the diamonds he has been carrying in the hollow of his cane and sew them into the top of *Betty's* hat. *Connors* catches *Sampson* in the act. He learns the whole story. He plans to save *Sampson* and the girl, and at the same time perform his own duty. *Connors* contrives to put the gems in *Wilson's* cane on landing. On the wharf *Wilson* is searched. He is utterly overcome when the gems are found.

### HIS AFFIANCED WIFE *Broncho* TWO REELS MAY 12, 1915

*The Highly Dramatic Story of a Girl Crook's Escape*  
By Richard V. Spencer and Thomas H. Ince

CAST

Vera Ashton.....	Leona Hutton
Jim Ashton.....	George Fisher
Dixon.....	Harry G. Keenan

**V**ERA ASHTON'S brother, *Jim*, has led her into a life of crime, and forced her to be his accomplice. One night the brother and sister are chased by the police. *Jim* is captured and sentenced to prison. *Vera* makes her getaway. Some time later, the girl becomes a stenographer for *Dixon & Co.*, a wealthy contracting firm. She and *Dixon* fall in love. One day he goes out at noon, neglecting to close the outer door of the safe. Suddenly, *Jim* enters. *Vera* is surprised and alarmed to see her brother, whom she supposes still in prison. He proposes that they rob the safe, but she indignantly refuses. *Jim* overpowers her and breaks open the safe. Then *Vera*, getting hold of his pistol, commands that he replace the loot. When he refuses, she shoots him. *Dixon* returning, *Jim* accuses *Vera* of being his sister, and says that all her life she has been a crook. The police recognize the girl, and start to handcuff her. But *Dixon* tells them that they are mistaken in her identity, that for three years she has been his stenographer, and is his affianced wife. *Jim* lived only a few minutes. The police have no means of proving anything against *Vera*. So they leave her in *Dixon's* arms.

### THE SHOAL LIGHT *Domino* TWO REELS MAY 13, 1915

*A Charming Story of Love and Adventure*  
By C. Gardener Sullivan and Thomas H. Ince

CAST

Ezra Tucker.....	Joseph Dowling
Obediah Coates.....	Roy Laidlaw
Hettie Tucker.....	Estella Allen
Jim Coates.....	Charles Ray
Adamson.....	Scott Sidney

**E**ZRA TUCKER, for thirty years keeper of the Shoal Light, receives a letter from the government, saying that he has reached the age limit, and that another keeper has been appointed in his place. The heartbroken old man is very bitter against *Coates*, the new-comer. *Coates's* son, *John*, a young captain of a fishing vessel, arrives in port. He inquires of *Hettie* the way to the lighthouse, and the two are mutually attracted. Several days later, *John* rescues *Hettie* from drowning. Their feeling ripens into love. *John* discharges *Adamson*, his first mate, for drunkenness. *Adamson*, seeking revenge, goes to the shoals on a foggy night and turns off the light. *Tucker* discovers the lighthouse in darkness. He forgets his grudge against *Coates*, in his affection for the light and his anxiety for sailors. The old man and *Hettie* go to the rescue. The girl gets in a window and, climbing the ladder to the tower, relights the huge lamp. She is just in time to save *John Coates's* boat from going to pieces on the rocks. *Adamson*, however, at sea in a small craft, has been lost. The following day there is a reconciliation between the old lighthouse keeper and his successor. And *Hettie* and *John* are betrothed.



# Mutual Releases

**MONDAY**—American (2), Reliance, Keystone.

**TUESDAY**—Thanouser (2), Majestic, Beauty.

**WEDNESDAY**—Broncho (2), American, Reliance.

**THURSDAY**—Domino (2), Keystone, Mutual Weekly.

**FRIDAY**—Kay Bee (2), Falstaff, American, Reliance, Thanouser or Majestic.

**SATURDAY**—Reliance (2), Keystone, Royal.

**SUNDAY**—Majestic (2), Komic, Thanouser.

## American

- Mar. 3—The Derelict
- Mar. 8—The Truth of Fiction (2)
- Mar. 10—The Echo
- Mar. 12—His Mysterious Neighbor
- Mar. 15—The Two Sentences (2)
- Mar. 17—Competition
- Mar. 22—Ancestry (2)
- Mar. 24—In the Heart of the Woods
- Mar. 29—In the Sunlight (2)
- Mar. 31—Reformation
- Apr. 5—His Brother's Debt (2)
- Apr. 7—The Touch of Love
- Apr. 9—The Problem
- Apr. 12—The Poet of the Peaks (2)
- Apr. 14—The Wishing Stone
- Apr. 19—The Castle Ranch (2)
- Apr. 21—She Walketh Alone
- Apr. 26—The Day of Reckoning (2)
- Apr. 28—Wife Wanted
- May 3—One Summer's Sequel (2)
- May 5—When Empty Hearts Are Filled
- May 7—Dreams Realized
- May 10—The Altar of Ambition (2)
- May 12—The Broken Window

## Beauty

- Feb. 9—Mrs. Cook's Cooking
- Feb. 16—The Happier Man
- Feb. 23—The Constable's Daughter
- Mar. 2—The Haunting Memory
- Mar. 9—The Doctor's Strategy
- Mar. 16—In the Mansion of Loneliness
- Mar. 23—When the Fire Bell Rang
- Mar. 30—The First Stone
- Apr. 6—The Once Over
- Apr. 13—Persistence Wins
- Apr. 20—Oh, Daddy
- Apr. 27—No Quarter
- May 4—The Face Most Fair
- May 11—Life's Staircase
- May 18—Naughty Henrietta

## Broncho

- Feb. 24—The Grudge (2)
- Mar. 3—Winning Back (2)
- Mar. 10—The Wells of Paradise (2)
- Mar. 17—A Case of Poison (2)
- Mar. 24—In the Switch Tower (2)
- Mar. 31—Shorty Among the Cannibals (2)
- Apr. 7—Molly of the Mountains (2)
- Apr. 14—Shorty Turns Actor (2)
- Apr. 21—The Disillusionment of Jane (2)
- Apr. 28—The Renegade (2)
- May 5—The Spark From the Embers (2)
- May 12—His Affianced Wife (2)
- May 19—The Operator at Big Sandy (2)
- May 26—Shorty's Trouble Sleep (2)

## Domino

- Mar. 11—Satan McAllister's Heir (2)
- Mar. 18—The Mill by the Zuyder Zee (2)
- Mar. 25—Tricked (2)
- Apr. 1—The Fakir (2)
- Apr. 8—The Winged Messenger (2)
- Apr. 15—The Sons of Toil (2)
- Apr. 22—The Artist's Model (2)
- Apr. 29—The Power of the Street (2)
- May 6—The Man from Nowhere (2)
- May 13—The Shoal Light (2)
- May 20—Her Alibi (2)
- May 27—Hostage of the North (2)

## Kay Bee

- Feb. 19—Mr. Silent Haskins (2)
- Feb. 26—The Sheriff's Streak of Yellow (2)
- Mar. 5—On the High Seas (2)
- Mar. 12—The Girl Who Might Have Been (2)
- Mar. 19—The Phantom on the Hearth (2)
- Mar. 26—His Brother's Keeper (2)
- Apr. 2—The Spirit of the Bell (2)
- Apr. 9—The Roubneck (2)
- Apr. 16—The Taking of Luke McVane (2)
- Apr. 23—The Riddle of the Wooden Leg (2)
- Apr. 30—The Valley of Hate (2)
- May 7—The Kite (2)
- May 14—The Human Octopus (2)
- May 21—The Bad Luck of Santa Yuez (2)
- May 28—Her Easter Hat (2)

## Keystone

- Mar. 20—Fatty's Faithful Fido
- Mar. 22—A One Night Stand
- Mar. 25—Ambrose's Fury
- Mar. 27—Caught in the Act
- Mar. 29—At the Seaside—Viewing Sherman Institute for Indians (Split Reel) (Special Release)
- Mar. 29—Gussle's Day of Rest (2) (Special Release)
- Apr. 1—When Love Took Wings
- Apr. 3—Ambrose's Lofty Perch
- Apr. 5—Droppington's Devilish Deed
- Apr. 8—The Rent Jumpers
- Apr. 10—Gussle's Wayward Past
- Apr. 12—The Beauty Bunglers
- Apr. 12—Droppington's Family Tree (2) (Special Release)
- Apr. 15—Do-re-mi-fa
- Apr. 17—Ambrose's Nasty Temper
- Apr. 22—Fatty and Mabel Viewing the World's Fair at San Francisco
- Apr. 26—Gussle Rivals Jonah (2) (Special Release)

## Komic

- Feb. 28—A Costly Exchange
- Mar. 7—Bill Gives a Smoker (No. 18)
- Mar. 14—Caught by the Handle
- Mar. 21—Ethel's Doggone Luck (No. 19)
- Mar. 28—Mixed Values
- Apr. 4—Ethel's Deadly Alarm Clock (No. 20)
- Apr. 11—By Fair Means or Fowl
- Apr. 18—Ethel's New Dress (No. 21)
- Apr. 25—Home Again
- May 2—Ethel's Disguise (No. 22)
- May 9—Floopy and Axel

## Majestic

- Feb. 28—A Day That Is Gone (2)
- Mar. 2—Bobby's Bandit
- Mar. 5—His Return
- Mar. 7—Minerva's Mission (2)
- Mar. 9—A Temperance Lesson
- Mar. 14—Her Buried Past (2)
- Mar. 16—The Emerald Brooch
- Mar. 21—The Forged Testament (2)
- Mar. 23—The Greaser
- Mar. 28—The Old Chemist (2)
- Mar. 30—An Image of the Past
- Apr. 2—The Artist's Wife
- Apr. 4—Doctor Jim (2)
- Apr. 6—The Little Mother
- Apr. 11—The Fencing Master (2)
- Apr. 13—The Little Matchmaker
- Apr. 18—The Highbinders (2)
- Apr. 20—The Story of a Story
- Apr. 25—For the Honor of Bettina (2)
- Apr. 27—Checkmate
- Apr. 30—The Little Soldier Man
- May 2—The Comeback (2)
- May 4—Her Grandparents
- May 9—The Spell of the Poppy (2)

## Falstaff (PRINCESS)

- Mar. 5—And He Never Knew
- Mar. 12—Do Unto Others
- Mar. 19—Joe Harkin's Ward
- Mar. 26—The Skinflint
- Apr. 2—The Schemers
- Apr. 9—Just Kids
- Apr. 16—The Actor and the Rube
- Apr. 23—The Handicap of Beauty
- Apr. 30—Movie Fans
- May 7—A Scientific Mother
- May 14—Ferdie Fink's Flirtations
- May 21—The House that Jack Moved
- May 28—It's An Ill Wind

## Mutual Weekly

- |                |                |
|----------------|----------------|
| Feb. 18—No. 7  | Apr. 1—No. 13  |
| Feb. 25—No. 8  | Apr. 8—No. 14  |
| Mar. 4—No. 9   | Apr. 15—No. 15 |
| Mar. 11—No. 10 | Apr. 22—No. 16 |
| Mar. 18—No. 11 | Apr. 29—No. 17 |
| Mar. 25—No. 12 | May 6—No. 18   |

## Reliance

- Apr. 5—The Winning Hand
- Apr. 7—The Indian Cbangeling
- Apr. 10—Station Content (c)
- Apr. 12—His Bachelor Dinner
- Apr. 14—The Job and the Jewels
- Apr. 16—The Light in the Window
- Apr. 17—A Man for All That (2)
- Apr. 19—The Stain of Dishonor
- Apr. 21—Rose Leaves
- Apr. 24—God is Love (2)
- Apr. 26—The Open Door
- Apr. 28—The Buried Treasure
- May 1—The House of Bentley (2)
- May 3—The Mission of Morrison
- May 5—The Baby
- May 8—The Old Shoemaker (2)
- May 10—At the Hour of Eleven
- May 12—The Smuggler
- May 14—Mike's Elopement
- May 15—Added Fuel (2)

## Royal

- Mar. 13—In Wrong
- Mar. 20—Doggone It
- Mar. 27—Journey's End
- Apr. 3—A Corner in Babies
- Apr. 10—Burglars by Request
- Apr. 17—When Youth Won Out
- Apr. 24—Hungary Hank at the Fair
- May 1—Locked Out
- May 8—That Doggone Serenade
- May 15—Casey's Tribulations

## Thanouser

- Apr. 6—The Cycle of Hatred (2)
- Apr. 11—A Double Exposure
- Apr. 13—The Moment of Sacrifice (2)
- Apr. 18—Big Brother Bill
- Apr. 20—The Undertow (2)
- Apr. 23—The Reformation of Peter and Paul
- Apr. 25—Fashion and the Simple Life
- Apr. 27—Bianca Forgets (2)
- May 2—Their One Love
- May 4—Monsieur Nickola Dupree (2)
- May 9—Love and Money
- May 11—The Song of the Heart (2)
- May 16—The Three Roses
- May 18—The Heart of the Princess Marsari (2)
- May 21—The Refugee
- May 23—Daughter of Kings
- May 25—Fairy Fern Seed (2)
- May 30—The Angel in the Mask

## Mutual Masterpictures

- THE QUEST (5 Reels)  
American
- THE LOST HOUSE (4 Reels)  
Majestic
- THE DEVIL (5 Reels)  
N. Y. M. P. Corp'n.
- THE OUTCAST (4 Reels)  
Reliance
- THE OUTLAW'S REVENGE  
(4 Reels) Reliance
- ENOCH ARDEN (4 Reels)  
Majestic
- ON THE NIGHT STAGE (5 Reels)  
N. Y. M. P. Corp'n.
- A MAN AND HIS MATE (4 Reels)  
Reliance
- MAN'S PREROGATIVE (4 Reels)  
Reliance
- CAPTAIN MACKLIN (4 Reels)  
Majestic
- THE CUP OF LIFE (5 Reels)  
N. Y. M. P. Corp'n.
- A CHILD OF GOD (4 Reels)  
Reliance
- THE ABSENTEE (5 Reels)  
Majestic
- THE VICTIM (3 Reels)  
Majestic



# Mutual Exchanges

Serving the Mutual Program

Albany, N. Y.	Mutual Film Corporation	733 Broadway
Amarillo, Texas	Mutual Film C. of Texas	304 E. 4th St.
Atlanta, Ga.	Mutual Film Corporation	Mion Bldg., Luckie St.
Baltimore, Md.	Mutual Film Exchange	412 E. Baltimore St.
Boston, Mass.	M. F. C. of Mass.	1106 Boylston St.
Buffalo, N. Y.	Mutual Film Corporation	272 Washington St.
Butte, Mont.	Pacific Mutual Film Corp'n.	American Theatre Bldg.
Calgary, Alberta	M. F. C. of Canada, Ltd.	Leeson & Lineham Block
Charlotte, N. C.	Mutual Film Corporation	322 North Tryon St.
Chicago, Ill.	Mutual Film Corporation	5 S. Wabash Ave.
	Mutual Film Corporation	117 N. Dearborn St.
Cincinnati, Ohio	Mutual Film Corporation	111 East Seventh St.
Cleveland, Ohio	Mutual Film Corporation	106 Prospect Ave. S. E.
Columbus, Ohio	Mutual Film Corporation	422 N. High St.
Dallas, Texas	Mutual Film C. of Texas	1807 Main St.
Denver, Col.	Mutual Film Corporation	21 Iron Bldg.
Des Moines, Iowa	M. F. C. of Va.	Cohen Bldg.
Detroit, Mich.	Mutual Film Corporation	97 Woodward Ave.
El Paso, Texas	M. F. C. of Texas	524 Trust Bldg.
Evansville, Ind.	Mutual Film Corporation	Keene Bldg.
Grand Rapids, Mich.	Mutual Film Corporation	7-8 Hawkins Bldg.
Harrisburg, Pa.	Mutual Film Corporation	9 N. 4th St.
Indianapolis, Ind.	Mutual Film Corporation	150 N. Illinois Street
Kansas City, Mo.	M. F. C. of Mo.	928 Main St.
Los Angeles, Cal.	Mutual Film Corporation	738 South Olive St.
Louisville, Ky.	Mutual Film Corporation	2006 Inter Southern Bldg.
Memphis, Tenn.	Mutual Film Corporation	McCall Building
Milwaukee, Wis.	Western Film Ex. of Mil'kee	301 Enterprise Bldg.
Minneapolis, Minn.	Mutual Film Corporation	22 North Sixth St.
Montreal, P. Q.	M. F. C. of Canada, Ltd.	154 St. Catherine St.
New Orleans, La.	Mutual Film Corporation	340 Carondelet St.
New York City	Mutual Film Corporation	71 West 23rd St.
	Western Film Branch M. F. C.	145 West 45th St.
Oklahoma City, Okla.	M. F. C. of Oklahoma	120 W. Grand Ave.
Omaha, Neb.	M. F. C. of Va.	1413-1415 Harney St.
Philadelphia, Pa.	Mutual Film Corporation	902 Filbert St., 4th Floor
	Continental Feature Film Ex.	902 Filbert St., 3rd Floor
Phoenix, Ariz.	Mutual Film Corporation	201 O'Neill Bldg.
Pittsburgh, Pa.	Mutual Film Corporation	420 Penn Ave.
	Mutual Film Corporation	412 Ferry St.
Portland, Me.	Mutual Film Corporation	410 Fidelity Bldg.
Portland, Ore.	Mutual Film Corporation	389 Oak St.
Regina, Sask., Can.	M. F. C. of Canada, Ltd.	312 Westman Chambers
Salt Lake City, Utah	M. F. C. of Utah	123-5 East Second South St.
San Francisco, Cal.	Mutual Film Corporation	162-164 Turk St.
St. John, N. B.	M. F. C. of Canada, Ltd.	Waterloo St.
St. Louis, Mo.	M. F. C. of Mo.	1311 Pine Street
Seattle, Wash.	Mutual Film Corporation	205-6 Joshua Green Bldg.
Sioux Falls, S. D.	H. & H. Film Service Co.	209 West 9th Street
	Branch No. 5-A	
Spokane, Wash.	Mutual Film Corporation	408 First Ave.
Springfield, Mass.	Mutual Film Ex. of Mass.	179 Dwight Ave.
Syracuse, N. Y.	Western Film Ex.	205 Bastable Block
Tampa, Fla.	Mutual Film Corporation	405 Curry Bldg.
Toledo, Ohio	Mutual Film Corporation	410 Superior St.
Toronto, Ont.	M. F. C. of Canada, Ltd.	15 Wilton Ave.
Vancouver, B. C.	M. F. C. of Canada, Ltd.	963 Granville St.
Washington, D. C.	Mutual Film Corporation	428 Ninth St., N. W.
Wheeling, W. Va.	Mutual Film Corporation	Rooms 14-15 Masonic Temple
Wilkesbarre, Pa.	Mutual Film Corporation	61 S. Pennsylvania Ave.
Winnipeg, Manitoba	M. F. C. of Canada, Ltd.	McDermott Ave.

## Special Productions

NEW MAJESTIC	Sapho
THANHOUSER	Moths
THANHOUSER	Robin Hood
THANHOUSER	A Legend of Provence
KAY BEE	The Battle of Gettysburg
KEYSTONE	Zu, Zu, the Bandleader
THANHOUSER	Frou-Frou
MAJESTIC	Ruy Blas
R & M.	The Great Leap
THANHOUSER	Joseph in the Land of Egypt
R & M.	The Gangsters of New York
MUTUAL SPECIAL	Mexican War Pictures
R & M.	The Battle of the Sexes
THANHOUSER	Cardinal Richelieu's Ward
R & M.	The Floor Above
R & M.	The Dishonored Medal
R & M.	The Mountain Rat
R & M.	Home Sweet Home
THANHOUSER	Dope
N. Y. MOTION PICTURE	The Wrath of the Gods

# Mutual Program

(Week of May 3rd to May 9th, inc.)

Monday, May 3, 1915	
AMERICAN	One Summer's Sequel (Two Reel Drama)
RELIANCE	The Mission of Morrison (Drama)
KEYSTONE	Not yet announced
Tuesday, May 4, 1915	
THANHOUSER	Monsieur Nickola Dupree (Two Reel Comedy Drama)
MAJESTIC	Her Grandparents (Drama)
BEAUTY	The Face Most Fair (Drama)
Wednesday, May 5, 1915	
BRONCHO	The Spark from the Embers (Two Reel Romantic Underworld Drama)
AMERICAN	When Empty Hearts Are Filled (Drama)
RELIANCE	The Baby (Child Comedy-Drama)
Thursday, May 6, 1915	
DOMINO	The Man from Nowhere (Two Reel Western Drama)
KEYSTONE	Not yet announced
MUTUAL WEEKLY	No. 18
Friday, May 7, 1915	
KAY BEE	The Kite (Two Reel Scientific Detective Drama)
FALSTAFF	A Scientific Mother (Comedy)
AMERICAN	Dreams Realized (Drama)
Saturday, May 8, 1915	
RELIANCE	The Old Shoemaker (Two Reel Romantic Drama)
KEYSTONE	Not yet announced
ROYAL	That Doggone Serenade (Comedy)
Sunday, May 9, 1915	
MAJESTIC	The Spell of the Poppy (Two Reel Underworld Drama)
KOMIC	Floocy and Axel (Comedy)
THANHOUSER	Love and Money (Drama)

## MUTUAL WEEKLY No. 16—1915

LATEST PICTURES FROM THE SEAT OF WAR.

In accordance with President Wilson's Policy of U. S. Neutrality, etc.  
 Formation of the 19th Infantry Regiment at Castillo de Chavez, Portugal.  
 General Pau on his way to Russia.....Stops at Athens.  
 A sniper in a snow barricade.  
 Recruits digging trenches.  
 The theatre of war.  
 Happy in the trenches.  
 Ruins of St. Die.  
 All that is left of Nompalelize.  
**VINCENT ASTOR AND HIS BRIDE, ABOARD THEIR** palatial yacht "Noma," steam through the Golden Gate to visit the Exposition.  
**NEW YORK CITY. A BABY CAMEL IS CHRISTENED** "Cleopatra."  
**BOB FITZSIMMONS AND HIS NEW BRIDE.**  
**THE ARGENTINE BATTLESHIP "MORENO" LEAVES** League Island navy yard for home waters.  
 Sub: Commander J. F. Galindez.  
**ONE-HALF OF THE U. S. RESERVE ARMY INVADES** Washington, and is entertained by Congressman Gardner, of Massachusetts.  
**SECOND GERMAN SEA-RAIDER, THE "KRONPRINZ** Wilhelm," escapes Allies' warships and seeks shelter at Newport News, Va.  
 Sub: Captain Thierfelder of the "Kronprinz Wilhelm."  
**SECRETARY DANIELS SENDS FOUR EXPERT DEEP** sea naval divers to Honolulu to raise the sunken submarine F-4.  
**NEW YORK CITY. STAGE CHILDREN RAISE \$4,000** for new school through juvenile presentation of "Daddy Long-Legs."  
 Sub: Miss Ruth Chatterton, the star, and Miss Jean Webster, the playwright.  
**FORMER DICTATOR OF MEXICO, GENERAL VICTOR-** iana Huerta (on the right), arrives at New York City.



# REGULAR MUTUAL PROGRAM FEATURES

BRAND	TITLE	RELEASE
MAJESTIC	"The Spell of the Poppy" (2).....	MAY 9
RELIANCIE	"The Old Shoemaker" (2).....	MAY 8
KAY BEE	"The Kite" (2).....	MAY 7
DOMINO	"The Man From Nowhere" (2).....	MAY 6
BRONCHO	"The Spark From the Embers" (2).....	MAY 5
THANHOUSER	"Monsieur Nickola Dupree" (2).....	MAY 4
AMERICAN	"One Summer's Sequel" (2).....	MAY 3
MAJESTIC	"The Comeback" (2).....	MAY 2
RELIANCIE	"The House of Bentley" (2).....	MAY 1
KAY BEE	"The Valley of Hate" (2).....	APR. 30
DOMINO	"The Power of the Street" (2).....	APR. 29
BRONCHO	"The Renegade" (2).....	APR. 28
THANHOUSER	"Blanca Forgets" (2).....	APR. 27
AMERICAN	"The Day of Reckoning" (2).....	APR. 26
MAJESTIC	"For the Honor of Bettina" (2).....	APR. 25
RELIANCIE	"God Is Love" (2).....	APR. 24
KAY BEE	"The Riddle of the Wooden Leg" (2).....	APR. 23
DOMINO	"The Artist's Model" (2).....	APR. 22
BRONCHO	"The Disillusionment of Jane" (2).....	APR. 21
THANHOUSER	"The Undertow" (2).....	APR. 20
AMERICAN	"The Castle Ranch" (2).....	APR. 19
MAJESTIC	"The Highbinders" (2).....	APR. 18
RELIANCIE	"A Man For All That" (2).....	APR. 17
KAY BEE	"The Taking of Luke McVane" (2).....	APR. 16
DOMINO	"The Sons of Toil" (2).....	APR. 15
BRONCHO	"Shorty Turns Actor" (2).....	APR. 14
THANHOUSER	"The Moment of Sacrifice" (2).....	APR. 13
AMERICAN	"The Poet of the Peaks" (2).....	APR. 12
MAJESTIC	"The Fencing Master" (2).....	APR. 11
RELIANCIE	"Station Content" (2).....	APR. 10
KAY BEE	"The Roughneck" (2).....	APR. 9
DOMINO	"The Winged Messenger" (2).....	APR. 8
BRONCHO	"Molly of the Mountains" (2).....	APR. 7
THANHOUSER	"The Cycle of Hatred" (2).....	APR. 6
AMERICAN	"His Brother's Debt" (2).....	APR. 5
MAJESTIC	"Dr. Jim" (2).....	APR. 4
RELIANCIE	"Sympathy Sal" (2).....	APR. 3
KAY BEE	"The Spirit of the Bell" (2).....	APR. 2
DOMINO	"The Fakir" (2).....	APR. 1
BRONCHO	"Shorty Among the Cannibals" (2).....	MAR. 31
THANHOUSER	"The Magnet of Destruction" (2).....	MAR. 30
AMERICAN	"In the Sunlight" (2).....	MAR. 29
MAJESTIC	"The Old Chemist" (2).....	MAR. 28
RELIANCIE	"Bubbling Water" (2).....	MAR. 27
KAY BEE	"His Brother's Keeper" (2).....	MAR. 26
DOMINO	"Tricked" (2).....	MAR. 25
BRONCHO	"In the Switch Tower" (2).....	MAR. 24
THANHOUSER	"The Duel in the Dark" (2).....	MAR. 23
AMERICAN	"Ancestry" (2).....	MAR. 22
MAJESTIC	"The Forged Testament" (2).....	MAR. 21
RELIANCIE	"The Slave Girl" (2).....	MAR. 20
KAY BEE	"The Phantom On the Hearth" (2).....	MAR. 19
DOMINO	"The Mill By the Zuyder Zee" (2).....	MAR. 18
BRONCHO	"A Case Of Poison" (2).....	MAR. 17
THANHOUSER	"The Master's Model" (2).....	MAR. 16
AMERICAN	"The Two Sentences" (2).....	MAR. 15
MAJESTIC	"Her Convict Past" (2).....	MAR. 14
RELIANCIE	"Ex-Convict 4287" (2).....	MAR. 13
KAY BEE	"The Girl Who Might Have Been" (2).....	MAR. 12
DOMINO	"Satan McAllister's Helr" (2).....	MAR. 11
BRONCHO	"The Wells of Paradise" (2).....	MAR. 10
THANHOUSER	"The Final Reckoning" (2).....	MAR. 9
AMERICAN	"The Truth of Fiction" (2).....	MAR. 8
MAJESTIC	"Minerva's Mission" (2).....	MAR. 7
RELIANCIE	"The Green Idol" (2).....	MAR. 6
KAY BEE	"On the High Seas" (2).....	MAR. 5
DOMINO	"In the Warden's Garden" (2).....	MAR. 4
BRONCHO	"Winning Back" (2).....	MAR. 3
THANHOUSER	"On the Brink of the Abyss" (2).....	MAR. 2
AMERICAN	"Heart of Flame" (2).....	MAR. 1
MAJESTIC	"A Day That Is Gone" (2).....	FEB. 28
RELIANCIE	"The Man With a Record" (2).....	FEB. 27
KAY BEE	"The Sheriff's Streak of Yellow" (2).....	FEB. 26
DOMINO	"The Man at the Key" (2).....	FEB. 25
BRONCHO	"The Grudge" (2).....	FEB. 24

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FROM THE SKY**

*A Picturized Romantic Novel*

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**THE DIAMOND  
FROM THE SKY**

*A Picturized Romantic Novel*

# First Release

# May 3<sup>rd</sup>

THE first release of "The Diamond from the Sky" will be May 3rd. The first chapter will be in three acts. Thereafter a two-act chapter will be released each week. The story will appear simultaneously with the film in 500 newspapers throughout the country.

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TWO-PART FEATURE  
FOR RELEASE

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"TEDDY" SAMPSON

## FOR THE HONOR

OF

## BETTINA

With charming "Teddy" Sampson and a full cast of Majestic players. A delightful character story, delightfully told.

### Majestic and Komic Guide for Exhibitors

(In which we try to tell only the truth about all Majestic and Komic releases)

- THE LITTLE MATCHMAKER.** (1 Reel Majestic)—Release date Tuesday, April 13. A delightful child love story, featuring pretty Mildred Harris and Paul Willits.
- THE HIGHBINDERS.** (2 Reel Majestic)—Release date Sunday, April 18. A story of Chinatown with real Chinatown atmosphere, showing how a beautiful half caste Chinese girl was saved from slavery by a white man.
- ETHEL'S NEW DRESS.** (1 Reel Komic)—Release date Sunday, April 18. This is No. 21 of the Paul West "Bill" stories, and is one of the best of the series.
- THE STORY OF A STORY.** (1 Reel Majestic)—Release date Tuesday, April 20. A distinct novelty with strong dramatic interest. An author is brought to see the evil he may do by writing the wrong kind of stories.
- FOR THE HONOR OF BETTINA.** (2 Reel Majestic)—Release date Sunday, April 25. Little Bettina is saved from following the path that leads downward. A well produced character drama featuring pretty "Teddy" Sampson.
- HOME AGAIN.** (1 Reel Komic)—Release date Sunday, April 25. An especially good farce comedy, featuring Fay Tincher and Elmer Booth. The complications that arise when the wife rents their home to another couple during her husband's absence.

### LOBBY DISPLAY

New poses of Majestic and Komic players in sizes up to 5 feet high. Prices and particulars on request.

## Majestic Motion Picture Company

Studios: 4500 Sunset Blvd.,  
Los Angeles, Cal.

Business Office: 29 Union Square, West,  
New York City.



# IF

## You Cannot Get An AUTOMATIC TICKET-SELLING MACHINE

From Your Supply Man  
Write Us

ASK FOR BOOKLET

Selling Tickets by Electricity

THE AUTOMATIC-SALES DEPT.  
1474 BROADWAY  
NEW YORK

## Why Not Supplant

your present singer with the Modern Victrola. We can ship you ILLUSTRATED SONG SETS to match each and every record the Victor Company turns out. Can you imagine billing it strongly in front of your theatre to come in and hear John McCormack, the Irish Tenor, singing his latest, "I Hear You Calling Me," in fact any of the famous singers of the world at the small cost of a record. Let us inform you as to how to obtain one of these high-priced instruments without any outlay of cash.

Chicago Song Slide Exchange  
Sta. R. L., 32 S. Wabash Ave., Chicago, Ill.

## COUPON BOOKS

for

## MOVIES

6's and 12's



Samples and Prices on Request

WELDON, WILLIAMS & LICK  
FORT SMITH, ARK.

**ROLL TICKETS** ABSOLUTELY GUARANTEED  
SPECIALLY PRINTED. ALL THE SAME WORDING  
SAMPLE ORDER OF 100,000 for \$8.00 SHIPPED PROMPTLY  
SEND CASH WITH ORDER. NO C. O. D. SHIPMENTS  
404 So. 10th St. OMAHA, NEB. **REES TICKET CO.**

## News of the Trade

ONE of the recent advances in instruments for motion picture houses is to be found in the Empress Piano with reed attachment. This is a development of the famous Empress Bell Piano, so popular throughout the United States, as well as abroad.

The new Empress Piano has an 88-note range. All the controlling mechanism is above the keyboard. The traps, such as bass drum, snare, cymbal and reeds are below. Among these is an automatic mandolin, which adds to the novelty as well as to the rich musical effect. A striking feature of the Empress Piano, with reed attachment, is that it has exceptional tone as a manual piano, and can be played by hand.

As evidence of the high quality of this instrument it is interesting to know that the well-known house of Lyon & Healy will handle it.

The Sampliner Advertising Company, of 71 West 23rd Street, New York City, have issued a twelve-page catalogue of original suggestions for theatrical and motion picture display advertising. This company has met with considerable success making all sorts of printed matter and banners for lobby display. They carry in stock banners and display posters of every serial now being shown, and can immediately deliver any special posters desired. J. Sampliner has been in the business for some time, and has a large following.

The Pastime Theatre of Union Hill, N. J., believes in telling its patrons that the best of the apparatus is used to secure a picture of perfect quality. Here is one of their announcements: "Do you know that all our photoplays are projected on this screen through Gundlach Projection Lenses,—the first and the best obtainable?"

The public is interested in "how you do it" and it is a good idea to let your patrons know how you have the best in equipment. Gundlach Lenses are known to nearly every one who has a camera.

Bill Barry, the popular and enterprising advertising manager of the Nicholas Power Company, declares that Baltimore is some city. Mr. Barry attended the Motion Picture Exhibitors' Convention of Baltimore, a week or so ago. He reports a lively time.

The Typhoon Fan Company, of 1544 Broadway, New York City, have sold many of their fans to the theaters throughout the country during the past year. They report that business is becoming exceedingly brisk. They make a specialty of large fans for ventilating.

The Speed Controller Company, Inc., of 257 William Street, New York City, have shipped a total of nine of their controllers for use at the Panama Exposition by the government and other exhibitors.

The screen for the New York Hippodrome, the largest yet made, was installed by the Minusa Cine Products Company, the installation being completed on Wednesday, March 30.

**HEY-LOOK!  
CHAIRS!**

Second hand chairs occasionally. New chairs always on hand. 40 cents to \$10.00 each.



Ask for Catalog No. 310

**E. H. STAFFORD MFG. CO.**  
CHICAGO-ILL.

## 500 HALF SHEETS

made to order, type, from your own copy, black on yellow, for

**\$4.50**

Red or blue on white, \$6.00. Union label printing. Prompt service and guaranteed satisfaction. Send for price list. Route book, 10c.

**Gazette Printing Company**  
MATTOON, ILLINOIS

A POSTAL WILL BRING  
SAMPLES AND PRICES

**RESERVED SEAT COUPON**

ROLL

EMPIRE THEATRE  
28  
MAIN FLOOR  
LANTERN  
COLUMBIAN  
TYPE & SLIDE

SAME AS MONEY  
MINT REGULATIONS GOVERN OUR OUTPUT

**ARCUS TICKET CO.**  
633 PLYMOUTH CT. CHICAGO

## REPAIR PARTS and REPAIR SERVICE

Satisfactory service from your machine can be had only by the use of

**GENUINE REPAIR PARTS**

We handle only Genuine Repair parts for all makes of Moving Picture Machines. Parts made and GUARANTEED by the Manufacturer of the machine for which the parts are intended.

We have a well equipped REPAIR SERVICE DEPARTMENT through which we give first class service, both as to quality of workmanship and prompt attention. We also handle all kinds of Supplies for the Moving Picture Theatres, and are Distributors of the Edison, Motograph, Power's, Standard and Simplex Machines.

**WILL SELL FOR CASH OR ON THE INSTALMENT PLAN.**

Write today for our proposition and catalog.

## Amusement Supply Company

Room 619, 160 North Fifth Avenue  
CHICAGO, ILLINOIS

**Player Slides \$1.75 Per Dozen**

JUST WHAT YOU NEED

**NIAGARA SLIDE COMPANY** LOCKPORT N. Y.

## PHOTOPLAYWRIGHTS

Have you failed to dispose of your scripts? We will typewrite, correct and revise and place your scenario on the market for \$1.00. Stories put in scenario form, \$1.25. Scenarios criticized, 50c., including plot and technique. Send for circular.

**REX LITERARY BUREAU**  
57 Stockton St., Brooklyn, N. Y.



# Proved—

The tremendous success of the twelve **Mutual Master-Pictures** released in the last six weeks is the sensation of the moving picture world.

When we announced in full page advertisements in the Saturday Evening Post this series of costly and wonderful films, we had no idea of the tremendous enthusiasm with which these pictures would be received.

*Here are the twelve recent releases:*

**The Quest**

**The Lost House**

**The Outcast**

**The Devil**

**The Outlaw's Revenge**

**Enoch Arden**

**On the Night Stage**

**A Man and His Mate**

**A Man's Prerogative**

**Captain Macklin**

**A Child of God**

**The Cup of Life**



# These Mutual Master-Pictures

have brought crowded houses  
wherever they were shown

## The Pictures that are to follow

will be sure to bring big business  
for you if you show them

A strong campaign of co-operative advertising helps, consisting of one, three and six sheet posters, lobby displays, heralds, lantern slides, press matter, prepared newspaper ads, cuts and the like are furnished with every Mutual Master-Picture.

To get these new MUTUAL  
MASTER-PICTURES,  
better book them in advance—  
*at once*

# MUTUAL FILM CORPORATION

71 West 23rd Street, New York City



# Get

**Cyrus Townsend Brady's**  
Great Moving Picture

# "A CHILD OF GOD"

for your theatre.



THE wholesome thrills that fill the books of this famous author-preacher have now been turned into a moving picture that grips and moves even more than any of his most famous books.

*Advertised in the*





## “A CHILD OF GOD”

is a four-reel Reliance picture full of tense, dramatic situations, plenty of action, a **real railroad wreck**—so real that it makes you gasp with fear and wonder.

**Sam de Grasse** who plays the part of the rough and ready rancher and

**Miss Billington** the school teacher, are supported by a cast of superior Reliance players.

And **Mutual Master-Picture** advertising co-operation—such as heralds, press sheets, cuts, slides, posters and the like will help you to draw big houses for this feature film.

**Book this Reliance four-reeler NOW** and prepare for big business.

**Reliance Motion Picture Corporation**

29 Union Square, New York City

(BOOKED THROUGH THE MUTUAL FILM CORPORATION)

*Saturday Evening Post*



# THOS. H. INCE FEATURE

A  
MUTUAL MASTER PICTURE

with  
BESSIE BARRISCALLE



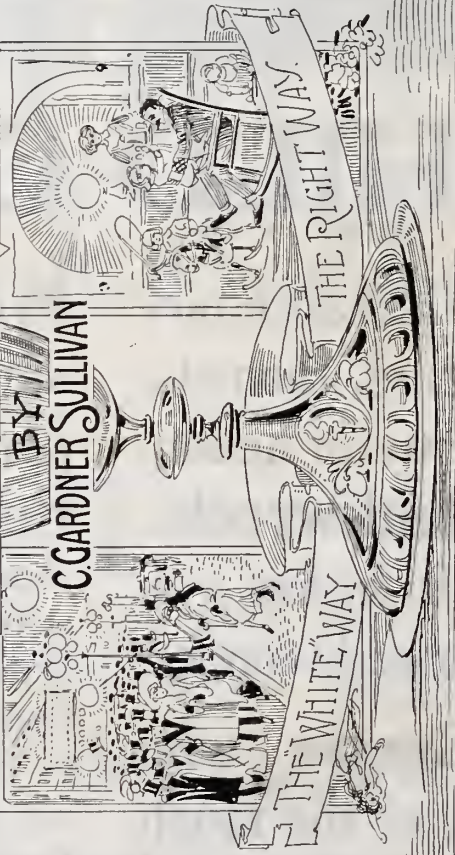
**THE CUP OF LIFE  
IN 5 PARTS**

HELEN AND RUTH FISKE, TWO YOUNG GIRLS WORKING IN A DEPARTMENT STORE, COME TO THE PARTING OF THE WAYS; HELEN THE MORE BEAUTIFUL OF THE TWO CHOOSES "THE EASIEST WAY," AND WE FOLLOW HER THROUGH LIFE ON THE DOWNWARD PATH. IN THE MEANWHILE RUTH, WHO HAS CHOSEN THE LIFE OF THE WIFE OF A POOR LABORER, BECOMES THE HAPPY MOTHER OF A FAMILY, CONTENT TO SPEND HER LIFE IN A LABOR OF LOVE. HELEN RETURNS FROM EUROPE, BROKEN IN SPIRIT AND HEALTH, WITH HER BEAUTY FADED, AN OLD WOMAN BEFORE HER TIME. SHE GOES FROM BAD TO WORSE, UNTIL FINALLY THE PICTURE CLOSES AS SHE EMPTIES "THE CUP OF LIFE."

RELEASED MONDAY APRIL 26



# THE CUP OF LIFE



ADVERTISED IN SATURDAY EVENING POST AND OTHER GREAT ADVERTISING MEDIUMS

**NEW YORK MONOPICTURE CORPORATION**  
 LONGACRE BUILDING 42<sup>RD</sup> ST. AND BROADWAY NEW YORK KESSEL & BAUMANN EXECUTIVES



**Don't Pay  
Any  
Attention  
to This**

**UNLESS** you are really desirous of obtaining the greatest results from your theatre. By results we mean increased patronage, greater receipts, and last but not least, a **larger bank account for you.** Mirroroid, the flexible metalized glass surface screen, will produce the above results. Send for large free samples and prove these claims. You have nothing to lose, but everything to gain.

Manufactured under patents issued June 8, 1908, Feb. 10, 1915 by

**THE J. H. GENTER CO., Inc.**  
Newburgh, N. Y.

**Moving Picture Theatre Mailing Lists For Sale**

20,192, covering United States and Canada, price \$40.00, or \$3.50 per thousand for such States as you want.

1125 Film Exchanges, U. S.....	\$4.00	231 Film Exchanges, Foreign Countries....	\$3.00
109 Manufacturers and Studios, U. S.....	1.00		
210 Moving Picture Machine and Supply Dealers, stating line of goods handled	1.50	520 Moving Picture Theatres, Foreign Countries .....	3.00

Ask us for full particulars.

**TRADE CIRCULAR ADDRESSING COMPANY**

Established 1880.

166 WEST ADAMS ST., CHICAGO.

**COOL & VENTILATE BY TYPHOONS**  
Send For Catalogue R  
TYPHOONS COOL YOUR SHOW  
Tel. 8134 Bryant  
TYPHOON FAN CO  
1544 Broadway, N.Y.

**Inferior Carbons Mean Poor Projection**



PINK LABEL

**CARBONS**

Can now be had again from all first class dealers.  
Don't spoil your pictures by using carbons which never were intended for Motion Picture Projection.

Why spend extra money for *Special Screen, First Run Film, Expensive Projection Machines* and then spoil the whole result by using *Inferior Carbons* for the sake of saving a few cents per day?

**"ELECTRA" PINK LABEL CARBONS**

are specially made for Motion Picture Projection. They are a guarantee of well-defined pictures.

SOLE IMPORTER

**HUGO REISINGER, 11 Broadway, New York**



# FAT BUSINESSES

**\$** To the Exhibitor who uses Continentals. They have brought crowds into theatres. They are bringing crowds into theatres. They will bring crowds into your theatre. These feature pictures are not experiments. Get in touch today with your nearest Mutual Exchange. **\$**

## THE WRATH OF THE GODS

SIX SMASHING, THRILLING REELS OF CONCENTRATED DRAMA

PRODUCED BY THOS. H. INCE

Japanese Story, Japanese Actors, Volcano in Eruption! Filling theatres. Book it now.

**FOR A WAR  
FEATURE DAY  
SHOW ONE  
OF THESE BIG  
SUCCESSES**

## MEXICAN WAR PICTURES

By Special Contract with General Villa

## THE DISHONORED MEDAL

OR THE CRACK OF DOOM

With French Troops in Action

## BATTLE OF GETTYSBURG

Greatest War Feature Ever Produced

## GANGSTERS

(Four Reels)

Long run at Weber's Theatre, New York. "A great lesson to all."—New York American.





# GRIFFITH'S BATTLE OF SEXES

in five reels. The vital material would have made eight, but that isn't Griffith's way. Greatest story of the Double Moral Standard ever produced or written. It jams theatres. BOOK IT!

# GRIFFITH'S HOME SWEET HOME

(Six Reels)

BOOK IT NOW

AN IDYL—A SERMON—AN ABSORBING DRAMA

is showing in more theatres to more money than any motion picture ever produced.

# THE GREAT LEAP

MAE MARSH and ROBERT HARRON are the stars; four reels is the length and intense drama wonderfully well presented is the big claim to your attention. The finish is smashing drama. Book it now.

# THE MOUNTAIN RAT

(Four Reels)

A tense, vital drama of Western Life.—A house-filler

## Big Day Specials

RUY BLAS

ROBIN HOOD

THE FLOOR ABOVE  
OF THE MYSTERY OF THE FRONT STAIRS

FROU FROU

JOSEPH IN THE LAND OF EGYPT

SAPHO

CARDINAL RICHELIEU'S WARD

DOPE

ZU ZU, A Keystone

MOTHS

LEGEND OF PROVENCE

# CONTINENTAL FEATURE FILM CORPORATION

71 W. 23rd STREET



NEW YORK CITY





Train rushing along—open switch.  
Zimm—boom!

*Result—Dead ones*

Men hoisting steel beam. Weak  
cable. Bang!

*Result—Dead ones*

Auto speeding. Load of loaded pas-  
sengers, including chauffeur. Crash!

*Result—Dead ones*

See the moral? A little care—caution—foresight—  
and you stay among the live ones! In the film  
theatre business this means just this:

EVERY HOUSE THAT RUNS THE

# \$20,000,000 MYSTERY!

steers clear of shoals. Don't only ask *us*—ask *them*.  
Then use your foresight for all you're worth.

**THANHOUSER SYNDICATE CORP.**

71 WEST 23rd STREET  
NEW YORK CITY

Produced by THANHOUSER FILM CORPORATION, NEW ROCHELLE, N. Y., producers of  
"THE MILLION DOLLAR MYSTERY"



*How ye How ye!*



**BRONCHO**

**THE RENEGADE**



WEDNESDAY, APR. 28.

**DOMINO**

**A Power in the Street**  
Featuring Walter Edwards



THURSDAY, APR. 29.

**KAY-BEE**

**THE VALLEY OF JAVE**



FRIDAY, APRIL 30.



M.Y.M.P.C.



**KEYSTONE**

Released Exclusively through the Mutual Film Corporation

8-10 Photos of our Players can be had by sending to Publicity Dept. 15 Cents for one - 50 Cents for set of 4.  
**A WONDERFUL LOBBY DISPLAY**  
22-28 Photo Events in Character, makeup of Mabel Normand & Roscoe Arbuckle  
20 Cents each.



**Gussie Rivals Jonah**

MONDAY, APR. 26.

**NEW YORK MOTION PICTURE CORPORATION**

LONGACRE BUILDING, 42<sup>d</sup> STR. AND BROADWAY, NEW YORK. KESSEL & BAUMANN, EXECUTIVES.  
THOS. H. INCE & MACK SENNETT, DIRECTOR-GENERALS

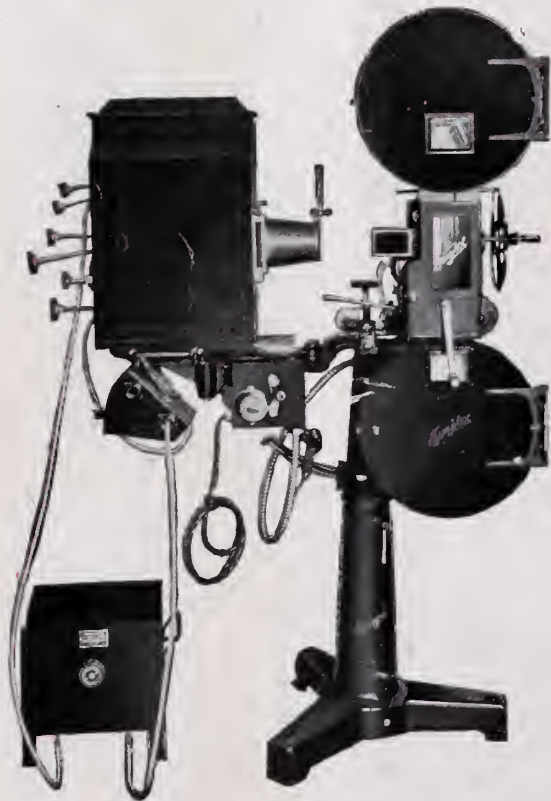


*Simplex*

*Simplex*



Rays from *Simplex* PROJECTORS Cover  
PANAMA-PACIFIC EXPOSITION



**EXHIBITORS  
MEET US AT THE FAIR**

The Directors of the Panama-Pacific Exposition have made it possible for exhibits to be shown to better advantage than ever before by the use of Motion Pictures.

*Simplex*  
TRADE MARK PAT. U. S. A.

**PROJECTORS LEAD**

They are used by the U. S. Government, U. S. Steel Corporation, Yellowstone National Park, Board of Education Videiculture Exhibit and many others.

*Simplex*

The PROJECTOR that received the UNANIMOUS APPROVAL of the  
U. S. GOVERNMENT WAR DEPARTMENT

Send for Catalog "R"

**THE PRECISION MACHINE CO. INC.**

317 East 34th St. New York



November 27, 1915  
Price Five Cents

1915

# *Reel Life*

"The Mutual  
Film Magazine"



**HELEN HOLMES**

Star in

"The Girl and the Game"

In this Issue:

**BIG MUTUAL  
ADVERTISING  
AIDS EXHIBITOR**



*Mutual Film Corporation*  
*Seventy one West Twenty third Street*  
*New York*

OFFICE OF  
THE PRESIDENT

MR. EXHIBITOR:--

We are spending \$300,000 to advertise  
Mutual all-star, all-feature productions--  
to tell the people WHAT they are.

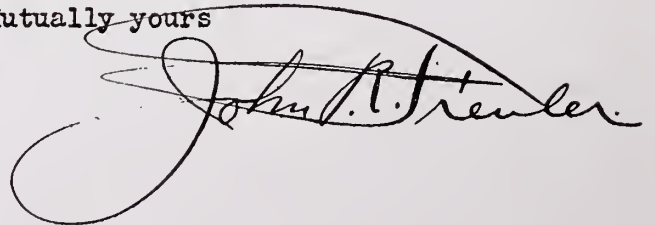
It is up to you to tell the people  
WHERE they are.

There is only one way. That way is to  
advertise.

Advertising pays us. It pays every  
exhibitor. It will pay you. There is a  
newspaper in your town.

ADVERTISE.

Mutually yours

A large, elegant handwritten signature in black ink, reading "John P. Stenler". The signature is written in a cursive style with a large, sweeping flourish at the end.

NOVEMBER 27, 1915.



# Big Mutual Advertising Aids Exhibitor

*"Service Beyond the Films" is the Spirit Guiding Latest of President Freuler's Moves on the \$8,000,000 Program—\$300,000 for Advertising*

THE Mutual Film Corporation, in execution of President Freuler's policy of "service beyond the films," has launched a \$300,000 advertising campaign to help the exhibitors.

The media of this campaign are the trade papers of the industry, the newspapers and the billboards.

This step is a part of the new Mutual policy which found its first expression in Mr. Freuler's announcement of the \$8,000,000 program. The story of this program, with its big array of Broadway stars and box office features, in the regular program at no extra rental charge to the exhibitor, has been told to the exhibitor. Now an effort is being made to tell it to the whole public.

From rim to rim of the continent the billboards are proclaiming the merits of the Mutual Program. Every week's trade papers are filled with the news of the Mutual's announcements and releases. The daily newspapers of the great cities across the country are carrying big quarter-page ads in series telling about the program and its stars.

From far-away Seattle to the much-touted bright lights of Broadway, the faces of Crane Wilbur, Harold Lockwood, Arthur Acord, Gladys Hulette, Florence La Badie, Mae Allison, Anna Little, Francine Larrimore, Tempest and Sunshine, W. C. Fields, George Sidney, George Ovey, Grace Valentine, Audrey Munson, Richard Bennett, Adrienne Morrison, Frederick Warde, and all the great army of Mutual stars of screen and stageland smile down at the passing throngs. You see them on the boards in New Orleans and they face you at every turn in Chicago. They are everywhere. Mutual's message of all-star, all-feature quality is being told to the whole nation.

Back of this program of advertising is President Freuler's basic idea of "service" to the exhibitors, a "service beyond the films," as he has styled it. It means the establishment of a certain merchandising idea in the motion picture business and it offers a particular opportunity to the exhibitor.

The product has been made

particularly worth advertising, worth telling the people about. The Mutual Film Corporation has set out to tell them. But the people must see the pictures in the exhibitor's theater.

It remains for the exhibitor to tie up his house with this great campaign, by his own individual advertising, letting the people know that his house has Mutual pictures and that they may be seen there regularly.

The principle is as simple as the selling of standard brand clothes or one of the well-known 57 varieties of pickles. Probably

Mutual Program Ads in the Papers

**MUTUAL PROGRAM**  
An Eight Million Dollar Program of Motion Pictures and What It Means to You  
Space with the remarkable progress of the motion picture art the Mutual Film Corporation...  
The Mutual Film Corporation is one of the oldest and most progressive concerns in the industry.

**MUTUAL PROGRAM**  
AN EIGHT MILLION DOLLAR PROGRAM OF MOTION PICTURES  
You See Good Motion Pictures Always on The Mutual Program  
HERE'S A WAY to be sure of good motion picture entertainment...  
**MUTUAL PROGRAM**  
From the SATURDAY EVENING POST TO MOTION PICTURES  
Buck Parvin and The Movies  
ONE OF THE FEATURES ON THE MUTUAL PROGRAM  
Crane Wilbur  
Motion Picture Star on the Mutual Program  
There's Sure Entertainment In These Motion Pictures  
DON'T walk blindly in a motion picture theater...  
The Mutual Film Corporation

**MUTUAL PROGRAM**  
-that funny fellow  
his business is to make you laugh. He's the funniest man in America...  
**CUB COMEDY**  
"The Bear"  
A Feature of the Mutual Program  
This year, Eight Million Dollars worth of fun plays to the...  
Mutual Film Corporation



everybody in the United States has heard of Heinz pickles and it is not of record that any grocer who advertised them lost money on them.

It will be recalled that President Freuler's earliest announcement was the \$8,000,000 Mutual Program—a vast expenditure represented by the year's contracts for films on the Mutual Program.

Then along came the Mutual's announcement of extensions of its service to exhibitors requiring an increase in the number of branch offices, with a total to-day of 68 in the United States and Canada. Along with this development of the "service beyond the films" came effective reorganization of the Mutual's advertising and publicity departments, readjustments calculated to give the public and the exhibitor more direct attention, more of the news of the Mutual's wares and its business.

Out of Mr. Freuler's conception of "service beyond the films" has grown a system of advertising helps for exhibitors, special press sheets and ad bulletins carrying suggestions for the exploitation by the exhibitor of every reel on the program and every Masterpicture. Along with this has come the rehabilitation of REEL LIFE, the Mutual's magazine, a service publication to the exhibitor, a publication concerned only with the messages of the Mutual Film Corporation and the welfare of Mutual exhibitors.

The whole advertising policy has been shaped about the big words "Mutual Program." Those words catch the eye across the top of every poster, every announcement, every ad, every scrap or bit of Mutual publicity. The Mutual poster department has had a rebirth, with vast improvements in the quality and power of the paper, from one-sheets to twenty-fours—all to hammer in that sense of quality conveyed by the words "Mutual Program."

The development of a new period in exhibitor advertising is at hand, and the Mutual's new advertising campaign is pointing the way. It used to be sufficient for the exhibitor to get his film, a few one-sheets and price sign. He put up the posters in his lobby, hung up the price sign and turned on the pictures. Any body who came by might find out what was going to the screen by looking over the lobby or more surely by going inside.

Now the aggressive, successful exhibitors are reaching out to carry their message beyond the confines of the theater and its lobby. If a lobby display is worth while, why not add a whole flock of lobbies, by means of the billboards? If a house program is worth while, why not let everybody read it just as well as the patrons into whose hands it is casually dropped? The advertising columns of the newspapers circulated in the exhibitor's territory make it easy.

The Mutual Film Corporation

*Mutual Billboards on Broadway,  
Part of the Tremendous Showing  
That Covers the Whole Nation*



is putting in the exhibitor's hands all that is necessary to do this with, except the initiative, which he must supply for himself. The posters are waiting for him at his exchange, ready to be taken away and put on the boards about his house. The ad and press sheets for the program and Masterpictures are his for the asking, filled with tips for the preparation of his advertising copy for the papers and with press matter for his publicity purposes. All the exhibitor has to do is to take what is offered to him, and to use his own intelligence to gain all the value of this "service beyond the films."

There are heralds and posters and lobby photos and window cards galore. They are going out in million lots, but there ought to be demands for millions more. When the exhibitors really wake up to the big advertising value offered and the aids that are being given him for the advertising of his house and his show, he will find it reflected in his receipts.

The Mutual is the great trade-mark name that stands for high quality in pictures. It is a part of the drawing power of any house that books Mutual pictures. It stands for that all-star, all-feature quality that is given to the Mutual \$8,000,000 Program. It stands for the box office drawing power of program, Masterpicture and special feature films put out under the Mutual name.

When the exhibitor rents Mutual films he is getting something more than films. He is getting a share of the good name, a share of the trade-mark value of the Mutual product. If he is a wise exhibitor, he will not be content with knowing this himself. He will tell all his patrons about it. He will see that it gets into his newspapers, on the billboards about his house, that it is in his lobby display. He can have just reason to be proud to connect the name of his house with the words "Mutual Program."

No expense or effort is spared to give the exhibitors of the Mutual Program everything that the film affords in box-office drawing power.

"Mutual" stands for all this. It also stands for the spirit of enterprise evidenced by the Rothapfel-Mutual tour. The corporation big enough and broad enough to do these things has a good will, a name value, that the exhibitor can cash in every time he exhibits its picture.

The world knows "Mutual."

Everybody but the blind are reached by the Mutual.





# Rothapfel in Home Stretch, Going Strong

Mutual Film Corporation's Talking Traveler Nearing End of Transcontinental Whirl—Greets Enthused Exhibitors of Principal Cities of the Middle West

THE Rothapfel-Mutual tour is drawing to a close with a most remarkable series of successes in its wake.

Samuel L. Rothapfel, the speaker sent out with a "message of success" to address the exhibitors of the nation, to meet with them, eat with them, talk with them, to fire them and inspire them with renewed zeal and renewed confidence in the future of their business, is speaking in Detroit as this issue of REEL LIFE goes to press. Ahead of him on the itinerary are the cities of Cleveland and Pittsburgh—then back to Broadway and home.

The last week of Mr. Rothapfel's journey has been a swift succession of visits and brilliant functions. He has flitted from town to town, busy and bubbling with enthusiasm, collecting and disbursing "pep" and ideas. Here are the telegraphic reports from the cities along the way:

KANSAS CITY, Mo., Nov. 14, 1915—Exhibitors from all over Kansas and Missouri attended the Rothapfel-Mutual banquet at the Baltimore Hotel here.

Following Mr. Rothapfel's address speeches of appreciation were made by E. R. Pierson, J. O. Wendel, R. C. Crapper, William Moore, M. R. Atwater, H. Tiegh, Frank Newman and M. R. Saunders.

Among those in attendance were: H. J. Goldstein, Battling Nelson, Frank Garrity, M. R. Buford, Homer Gill, M. Durran, J. E. Haggard, D. Filizola, A. B. Scovile, H. Collins, Q. Field, J. H. Mitchell, L. B. Douglas, L. J. Scott, William Scovile, C. L. Blakeman, E. L. Thompson, A. J. Reed, F. F. Wine, Charles Hardin, R. McLeod, C. B. Yost, George Shumard, Thomas Henneberry, R. L. White, H. B. Allen, C. W. Potter, F. L. Kitz, Mutual exchange manager; and Fay King, cartoonist and special writer for *The Kansas City Post*.

OMAHA, Neb., Nov. 15, 1915—One hundred exhibitors of Nebraska, Western Iowa and South Dakota attended the Rothapfel-Mutual banquet at the Henshaw Hotel here to-night. Mr. Rothapfel's address met unbounded enthusiasm. The formal address was followed by a general discussion of the problems of the exhibitor. Mr. Rothapfel's departure was made eventful, a real moving picture wind-up when he caught the last step of the last car on the train for Minneapolis.

MINNEAPOLIS, Minn., Nov. 16, 1915—The Rothapfel-Mutual banquet held here was made a "welcome home" for S. L. Rothapfel. The banquet was held in the Elks' Club, where Mr. Rothapfel lived

when he was an exhibitor in Minneapolis. A hundred and fifty film men attended.

After Mr. Rothapfel's address, Theodore Hayes, with an appreciative speech in behalf of those in attendance, presented him with a silver loving cup inscribed "From Minneapolis to S. L. Rothapfel, the Napoleon of Motion Picture Exhibitors." James Gilowsky, of the Alhambra Theater, was toastmaster.

Among those in attendance were Reuben Finkenstein, William Saxe, George Granstrom, James Keogh, William E. Mick, Julius Riesman, L. V. Calvert, J. Barnett, M. T. Jones, V. M. Smericina, Anton Gillis, Prosper Schivie, Jay Gould, J. C. Silberman, George Carrish, H. J. Hay, C. E. Van Duzee, L. J. Roessner, Bert Goldman, William Koch, H. Billings, and Richard Menzel.

MILWAUKEE, Wis., Nov. 17, 1915—"Impresario of the films" is the new title that S. L. Rothapfel received here to-day at the Rothapfel-Mutual luncheon, held at the Wisconsin Hotel. About a hundred exhibitors from all over Wisconsin were in attendance. John Wolfe, of the *Evening Wisconsin*, one of the leading papers of the state, was toastmaster. Frank Cook, of the Princess Theater, and Otto Meister, of the Vaudeville, were among the speakers. Among those who attended were: M. B. Ettenheim, Frank Bruemmer, Sam Pylet, Ralph Thacher, George Fisher, Mrs. H. A. Jones, E. C. Prinsen, A. L. Ries, Samuel Trinz, J. W. Martin, Walter Distelhorst, A. B. Cargill, and Earl Stumpf.

CHICAGO, Ill., Nov. 18, 1915—Film exhibitors from the principal theaters of the city and neighboring Illinois territory attended the Rothapfel-Mutual banquet, held here to-night at the Hotel Sherman. Mr. Rothapfel was at his best and kept the gathering vibrating between suspense and laughter.

Joseph Finn, of the Nichols-Finn Advertising Company, was toastmaster. He read telegrams received from President John R. Freuler, of the Mutual, President Samuel S. Hutchinson, of the American Film Company, Director France, of the Vogue Films, Inc., Harold Lockwood, Florence La Badie and Mignon Anderson, stars on the Mutual Program.

Among those in attendance were: R. R. Nehls, Mr. and Mrs. B. N. Judell, Jay Cairns, W. E. Gerry, George H. Sheldon, Aaron Jones, Peter J. Schaefer and Adolph Linick, of Jones, Linick & Schaefer; Mr. and Mrs. Alfred Hamburger, Walt Bloesser, of the *Chicago Tribune*; F. W. Mc-

Quigg, of the *Chicago Evening American*; E. H. Wood, Mildred Jocelyn and Frank McInerney, of the *Chicago Evening Post*; W. C. Esty, of the *Motion Picture News*; Niel C. Caward, editor of *Motography*; Ed. J. Mock, president of the Electric Magazine Corporation, and Martin J. Quigley, of the *Exhibitors' Herald*. About 150 exhibitors, coming from all the surrounding territory, were present.

ST. LOUIS, Mo., Nov. 19, 1915—Fifty motion picture exhibitors attended the Rothapfel-Mutual banquet, held at Lippe's Café here to-night. After Mr. Rothapfel's address a rising vote of appreciation was given. William Sievers, of the New Grand Central, one of the largest theaters in the city, was toastmaster. Among those who attended were: A. J. Coffin, Jr., H. M. Ferguson, J. H. Genter, John Kaiser, J. W. Price, Hector M. F. Pasmeszoglu, Frank Wolf, and Fred A. Keller, manager of the St. Louis Mutual office.

INDIANAPOLIS, Ind., Nov. 20, 1915—Samuel L. Rothapfel, addressing the Rothapfel-Mutual banquet at the Claypool Hotel here tonight, attacked local exhibiting problems in a barefisted, straight-from-the-shoulder fashion that aroused the enthusiasm of the exhibitors and won showers of applause. Frank Remsbusch, of Shelbyville, toastmaster, expressed a glowing appreciation in behalf of the gathering. B. C. Alves, the exchange man who supplied Rothapfel's first film show at Forest City, Pa., told some "inside" stories, interesting and amusing. Among those present were: B. Vanborssum, C. C. Bumgarner, B. C. Kixmiller, Otis McCrackin, J. R. Gadbury, W. S. Bassett, H. H. Koch, W. F. Easley, R. B. Grimes, H. C. Foster, H. A. Kiene, Fred Saunders and O. F. Demaree.

CINCINNATI, O., Nov. 21, 1915—A hundred representative exhibitors of Kentucky and Southern Ohio attended the Rothapfel-Mutual luncheon, held at the Metropole Hotel here this afternoon. Charles Weigal, of the Alhambra Theater, was toastmaster. A rising vote of thanks expressed the appreciation of the exhibitors for the efforts of Mr. Rothapfel and President John R. Freuler, of the Mutual, who made the tour possible. Many of the film men sought special counsel in relation to the censorship problem. Among those in attendance were: Tom Corby, Leon Berg, A. B. Arnett, Tom Reilly, A. J. Ackerman, Dr. Kolb, Charles Fay, M. Kaufman and Al Cottrell.



# Banner Features in the Mutual Program

Synopses and News Paragraphs on the Banner Features Released  
in the Regular Mutual Program

*These photoplays extraordinary, designated as Banner Features, are included in the new \$8,000,000 program of the Mutual Film Corporation, and are supplied to the exhibitors in the regular Mutual Program without additional rental cost. Plays of exceptional merit are presented in these Banner Features, which run two reels in length. To Exhibitors: With each synopsis is a newsy paragraph. Use your scissors and send it to your local newspaper for press copy. If you advertise, the newspaper will be glad to co-operate in the news columns.*

The old Spanish days in the American Southwest have supplied many charming stories for the screen, but none previously, perhaps, has conveyed the romantic appeal of "The Water Carrier of San Juan," produced by the American company, and offered for release on the regular Mutual Program, December 4th. Edward Coxen creates the character of Romero and Winifred Greenwood stars opposite him as Juanita, a heartless dancing girl of irresistible beauty. Pedro, the "heavy," shows George Field at his best. Beautiful scenes out of the ancient Californian days, bewitching costumes, gay Spanish festa, a wedding, the sailing of an old-time fishing fleet, all are brilliant features of this colorful play. An intensely dramatic ending sustains the interest to the last dissolving view.

## THE WATER CARRIER OF SAN JUAN—AMERICAN

*Spanish Days in the American Southwest*

Juanita.....Winifred Greenwood  
Romero.....Edward Coxen  
Pedro.....George Field

Romero, owner of a fleet of fishing boats, is rich and of good standing. He loses his heart to Juanita, a dancer. They marry, but the faithless wife soon after runs away with Pedro, a troubadour. Romero's fleet and all his fortune are lost at sea. The frenzied bridegroom pursues Juanita and her lover, and overtakes them. But the woman betrays him into Pedro's hands. Pedro binds Romero, and leaves him with eyes upturned to the



*Left to the Rays of the Merciless Sun*

relentless rays of the Southern sun. Several days later, when he is rescued, he has gone blind. He becomes a water carrier. The years pass. At last, Juanita, heart-broken and worn out, returns to beg her husband's forgiveness. It is granted—and she dies. Romero is sitting in a sunny corner of the adobe, dispensing *aqua*, the "gift of God," from his gourd, when the stage arrives. A stranger alights. He responds to Romero's cry of "Aqua! Aqua!" with a kick and a curse. Like a flash, the old man's knife finds the heart of Pedro, betrayer of Juanita—and the dead woman is avenged.

\* \* \* \* \*

The Bostock animals play an unusually thrilling part in "The Arab's Vengeance," sixth episode in the famous Centaur series featuring the great African explorer, for release on the regular Mutual Program, December 2nd. A great leopard is featured in the beginning of the chapter. Hanging from the limb of a tree,

he drops upon Ada, and is fought off with difficulty, and speared to death, by Jack Wilson and Tietze. Later, we see Batty, Stanley's aide, engaged in close combat with a lion in a deep pit. Stanley arrives, his party mounted upon elephants, to attack the village of the Voo Doos and rescue Wilson and his followers. The elephants intelligently engage in the battle. One of the mammoth beasts lifts the witch doctor of the Voo Doo in his trunk and dashes out his brains against a tree.

*Stanley Rescues Jack From the Natives, Who Had Decried His Death*



## STANLEY AMONG THE VOO DOO WORSHIPPERS—CENTAUR

TWO REELS—DECEMBER 2, 1915—Sixth Episode in the Famous Stanley Series, Featuring the Bostock Animals

Henry M. Stanley.....Roy Watson  
Captain Batty, his aide.....Herr Batty  
Jack Wilson, a reporter.....Edward Roberts  
Court Tietze, a guide.....Court Tietze  
Andrea, the White King.....Charles Gay  
Ada, Wilson's sweetheart.....Mona Darkfeather  
Nina, her friend.....Marie Manley  
Old Hag.....Anna De Lyle

As Jack Wilson, Ada, Tietze, Nina, the Old Hag and Andrea, the White King, are making their escape through the jungle out of range of the slave traders, a leopard, hanging from the limb of a tree, drops upon Ada. Jack and Tietze succeed in spearing the beast. A little further on, they fall into the hands of the Voo Doo worshippers, who decree that Ada shall be offered, a living sacrifice, to their hideous god. Andrea, meanwhile, has escaped and hidden in the bushes. Stanley, Batty and their party also encounter the Voo Doos, who entrap Batty and his elephant in a pit. The witch doctor of the Voo Doos drops a lion in upon Batty, who overcomes the animal bare-handed. The witch doctor carries him off as an extra fine prize for the heathen god. Batty and Ada are placed upon the sacrificial stone together. Andrea, disguised as a native, slips into the hollow body of the idol and orders the death of Jack Wilson and Batty. That night he kidnaps Ada. At dawn Nina cuts the bonds of Ada's lover and Stanley's aide. They discover that the girl is gone, and immediately set out



# Banner Features in the Mutual Program

upon the trail of the White King. They are recaptured by the witch doctor of the tribe, and chained to the stake. The sacrificial fires are relighted, when Stanley and his followers, mounted upon elephants, attack the town. One of the elephants twists his trunk about the witch doctor, dashes out his brains against a tree, and tosses the body over his back. The natives are scattered. Stanley rescues Jack, Batty and Nina. Andrea, however, still drags the helpless Ada through the jungle.

\* \* \* \* \*

"The Silver Lining" is a simple but deeply appealing story out of real life, in which Vivian Rich does some wonderful emotional acting. The play, a two part Banner Feature, will be released on the regular Mutual Program, November 29th. Nell Allen is saved from sacrificing her honor for her father's sake, by the price of old Mr. Allen's freedom. Penniless and desperately ill, he is arrested and imprisoned for forging a check. Later, Nell finds employment in the family of Richard Grant, a wealthy young ranch owner. A jealous cowboy hounds the girl and her father, who has escaped from jail and taken refuge with his daughter. The scenes between Miss Rich and her tormentor are strong and convincing. The finale is pathetic; but the loss of her father brings Nell a life-long comforter in Richard Grant.

## THE SILVER LINING—AMERICAN

TWO REELS—NOVEMBER 29, 1915—*The Appealing Story of a Father and Daughter, Starring Vivian Rich*

Nell Allen.....Vivian Rich  
Richard Grant.....Alfred Vosburgh

Nell Allen, sole supporter of her father who is dying with tuberculosis, loses her position. Nell's father forges a check to save his daughter from sacrificing her honor for his sake.



*The Sheriff's Arrival*

Allen is sent to prison. Nell becomes companion to the mother of Richard Grant, a wealthy young ranch owner. Later, her father escapes, and goes to the ranch. In the dead of the night he knocks on Nell's window. The girl, frightened, opens the window. One of the cowboys, who has tried in vain to make Nell like him, witnesses the incident. Next morning he sneeringly tells the other ranch hands that he had seen a man climbing into Nell's window in the night. Richard overhears. He thrashes the tell-tale, and goes to Nell's room, where he discovers old Mr. Allen hiding in the closet. The cowboy hears Nell explain to Richard that her father has escaped from prison. The jealous ranch hand informs the sheriff. They break into Nell's room, and find her kneeling by the bed on which her father lies dead. The sheriff drives the cowboy, at the point of a pistol, out of town. Richard takes Nell in his arms.

\* \* \* \* \*

A drama, at once subtle and full of action, is "Broadcloth and Buckskin," a two part Banner Feature, released under the Mustang brand on the regular Mutual Program, December 3rd. Anna Little stars as the girl ranch-owner who decides between Walt Baird, her

foreman lover, and James Gordon, a business man from the east, a suitor of quite another stamp. A thrilling rescue scene and a fight with Mexicans shows up the westerner and his rival in strong contrast. The play builds up a sympathetic interest around the stoical figure of Walt, without creating prejudice against the less virile Gordon who serves as Walt's foil. Ruth Cameron's psychology in finally making her choice is truly feminine—and so the play has an unexpected ending.

## BROADCLOTH AND BUCKSKIN—MUSTANG

TWO REELS—DECEMBER 3, 1915—*In Which East Meets West—and a Girl Decides, Starring Anna Little*

James Gordon.....E. Forrest Taylor  
Walt Baird.....Jack Richardson  
Ruth Cameron.....Anna Little  
Ann.....Louise Lester

Walt Baird, foreman of the Lazy "E" ranch, long has taken a faithful and protecting interest in Ruth Cameron, owner and manager of the ranch. He now finds that he is in love with her. Ruth, however, is not sure that she loves



*Miguel, the Mexican, Abducts Ruth, the Ranch Owner's Beautiful Daughter*

Walt. James Gordon, a cultured business man from the East, who arrives on a secret mission to investigate the ranch as valuable oil property, finds that when the moment arrives he cannot force himself to take advantage of its fair owner. He warns Ruth in an anonymous letter against himself, and loses his deal. Ruth, meanwhile, has come to admire and trust the Easterner to a degree which arouses the jealousy of Walt. However, the foreman stoically accepts his defeat. Both men have an enemy in Miguel, a Mexican "hand," who avenges himself by abducting Ruth. Walt and Gordon go together to her rescue. The Easterner is useless in the fight, Walt bearing the brunt of it all, and saving the girl's life. She, however, with the irony of woman's nature, takes Walt's action for granted; while in the courageous effort and pardonable failure of the other man, she sees the heroism which is the test of love. Gordon wins Ruth.

\* \* \* \* \*

A miraculous piece of detective work is "The Crimson Sabre," a two part Thanouser drama, for release on the regular Mutual Program, November 30th. Hector Dion impersonates the Sherlock Holmes, who, for the sake of a girl and her lover, burrows into a murder mystery and tracks down the real criminal. The girl's sweetheart, played by George Marlo, has been wrongly accused. He is exonerated, after an intensely dramatic scene in which the actual murderer stands, self-convicted, in the very spot where he had felled his victim. An old love affair of the dead man plays an



# Banner Features in the Mutual Program

important part in the chain of evidence; while the romance of Winston Holmes and Hilda Brow ends in happy fulfilment.

## THE CRIMSON SABRE—THANHOUSER

TWO REELS—NOVEMBER 30, 1915—*A Strong Detective Drama, Starring George Marlo*

The Girl.....Isode Illian  
Her Sweetheart.....George Marlo  
His Rival.....Robert Whittier  
Detective.....Hector Dion  
Chief of Police.....Dave Keleher

Winston Holmes is decoyed to the home of Gerald Lafitte, his unsuccessful rival in love, by a promise that the latter will put him in touch with a proposition which will mean big money. Lafitte, meanwhile, robs his own safe, and sends for a detective. When Holmes arrives, he finds that the "proposition" is: "Give up Hilda Brown, or go to jail." For a despairing moment, the young man sinks his

*The Accusation and Arrest*



face in his hands. He is roused by a cry of horror. In the doorway stands the detective and Lafitte's valet. On the couch, his head cloven in twain, lies his enemy, a sabre, crimson with blood, at his side. A few minutes before, Holmes had been absent-mindedly admiring the strange weapon as it hung on the wall above the couch. He is arrested for the murder. Rhoades, the detective, is not convinced even by apparently inclusive evidence. He finds in Lafitte's study the money and jewels cleverly removed by the dead man from his own safe, also a photograph of a beautiful girl with a theatrical signature across the corner. The detective visits a theatrical agency, where he learns that the original of the picture had been Lafitte's sweetheart. Rhoades studies the mechanism by which the sabre had been so attached to the wall that it could be swung out over the head of an unconscious victim and dropped with fatal effect. A photograph of the missing actor forms another link. Rhoades proves to the detective force that Lafitte's valet is none other than the father of the deserted actress, whose death he at last has avenged in the murder of her betrayer. Winston Holmes is acquitted, and he and Hilda marry.

\* \* \* \* \*

Irene Hunt is featured in "The Stab," a strong play by the Reliance Company, which will be released on the regular Mutual Program, December 12th. The tragedy of a mismatched husband and wife brings out the remarkable depth and finish of Miss Hunt's acting. She is ably supported by William Hinckley in the role of

"George Landon." The drama depicts the hero's marital mistake and its righting. While Alice, the woman best fitted to be his wife, cares for his and Ruth's child, whom the butterfly mother neglects, Landon is seriously laboring with the problem of his wife's frivolity and probable faithlessness. The solution is fatefully brought about by a jealous admirer of the wife.

## THE STAB—RELIANCE

TWO REELS—DECEMBER 12, 1915—*The Tragedy of a Marital Mismatching, Featuring Irene Hunt and William Hinckley*

Ruth.....Irene Hunt  
Alice.....Mabel Wiles  
Pauline.....Margie Wilson  
George Landon.....William Hinckley  
Charles Clarke.....George Beranger  
Stone, a theatrical manager.....Charles Gill

George Landon marries the wrong woman. Ruth, his wife, craves a good time. At last her husband suggests that she go to visit Pauline, an old chum of hers. Ruth entrusts their child to Alice, a neighbor. Pauline is an actress. Ruth seems to fit perfectly into her friend's environment. Charles Clarke, a rich young good-for-nothing, falls in love with Ruth. Meanwhile, Alice is making a success as substitute mother to Baby Aline. Landon's business taking him to the city where Pauline lives, he sends Ruth word to be ready to go back with him. Ruth is angry. Landon reaches Pauline's apartment to find a gay party in progress. In the meantime, Ruth has warned Clarke not to dare come near the house, and he, thinking she has jilted him, had taken many drinks. Ruth leads her husband aside into a little den. Both admire an antique dagger upon the wall. Five minutes later, Landon is found, the dagger, blood-stained, in his hand, and Ruth lying lifeless over the divan. The husband is arrested. Pauline, who had mysteriously fainted a few minutes previous to the discovery of the tragedy, appears at court during Landon's trial. She

*The Husband's Arrest*



proclaims Landon innocent. On taking up her small mirror, she had seen in the reflection of a large mirror behind her, repeated in her vanity-case, the entire tragedy. Landon and Ruth stood talking in the den. Ruth made an impetuous reply, and her husband went outside on the balcony. At that instant the intoxicated Clarke entered, seized the antique dagger, stabbed Ruth, and escaped. Pauline's testimony saves Landon. He goes home to his child, and to Alice. Little Aline's substitute mother consoles the heart-broken man.



# New Releases on Mutual Program

Short Synopses of Current Releases that are Supplied to Exhibitors  
in the Regular Mutual Program

## SEEING AMERICA FIRST—KEEPING UP WITH THE JONESES—GAUMONT

SPLIT REEL—NOVEMBER 30, 1915—*The Mutual Traveler Takes Mutual Spectators With Her On a Trip to Beautiful and Historic Lake Mohonk*

In her conspiracy to acquaint Americans with the beauty of their own native land, and to make them enthusiastic, whether they will or no, the pretty Mutual Traveler will take Mutual spectators with her, in the Mutual split-reel scenic, "See America First," of November 30th, to historic Lake Mohonk, the setting for numerous peace conferences of great magnitude and international importance.

The film includes views of wonder spots between New York City and the lake, and then shows pictures of the popular Lake Mohonk Hotel, the wild and fantastic outdoor places, glens and hills, which surround the interesting body of water, and, last of all, views of the lake itself.

The followers of the McGinis family, still ardently striving to keep up with the Joneses, will have an unusual treat in the second half of the reel, the animated cartoon, "Keeping Up With the Joneses."

Watch for the Mutual Traveler and Pa McGinis on Tuesday, November 30th.

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## MUTUAL WEEKLY NO. 47—GAUMONT

ONE REEL—NOVEMBER 19, 1915—*World-Wide Happenings Of Interest to All*

Mutual Weekly, No. 47, to be released in the regular Mutual Program, November 19th, is of real interest and filled with valuable information to all interested in the world's progress.

The launching of gas bombs and the throwing of hand grenades are included in the latest pictures taken at the front in the European war, and shown in the Mutual Weekly through the courtesy of the French government, constitute the weekly war picture section.

Other interesting features are the passing of Mexican troops through United States territory; the leaving of the State sponsors from Little Rock, Ark., for the Panama-Pacific Exposition; the raising of the S. S. "Admiral Watson" at Seattle, Wash.; the inspection of England's navy by the Lord Mayor of London; and the burning of the old auditorium in San Francisco.

A picture of the football game played by the deaf and dumb students of Gallandet College; the "gymkhana" held by the Automobile Club at Louisville, Ky.; auto day at Sterling, Ill.; big gun practice at Fort Strong, Boston, Mass.; and the terrific cyclone at Great Bend, Kan., which killed 20, rendered 2,000 homeless, and destroyed \$1,000,000 worth of property, also are included.

Not the least of the pictured events of interest are the christening of four lion cubs and a baby zebra in Central Park, N. Y.; the destruction of \$50,000 worth of "Hop" at San Francisco; the teaching of archery to Boy Scouts at Chattanooga, Tenn.; the completion of the biggest searchlight in the world at Fort Rosecrans, San Francisco; and the new sea sled, "Clider," for South American waters.

## A TANGLE IN HEARTS—CASINO

ONE REEL—DECEMBER 5, 1915—*A Double Case of Love at First Sight, Featuring John Daly Murphy*

Harry Jones.....	John Daly Murphy
Rose Jenkins.....	Lucille Taft
Mrs. Jenkins.....	Mathilda Baring
Bess Carton.....	Virginia Perry
Joe Bangs.....	Joe Lasher

Harry Jones is "broke," so not daring to join the boys at a game of billiards, he goes to call on Rose Jenkins. He looks so prosperous that Rose's mamma decides that Harry is the man for her daughter. At the end of the evening Harry finds himself, most unwillingly, engaged. Next day he buys the engagement ring, "nothing down and fifty cents



*The Big Moment.*

a week for the rest of your life." That same hour he falls in love with Bess, the new stenographer. They decide to marry at 3 P. M. Rose has only accepted Harry because her mother has forced her into it. Now she also loses her heart to Joe in his gasoline buggy. They scheme to elope. Rose's mother learns all. She implores Harry to investigate his character. Harry, mistaking Joe for another man who is making violent love to Joe's stenographer, brings back an unfavorable report. The mother faints, and Harry is made late to the church, where Bess awaits him. As he rushes along, he comes upon Rose standing alongside, while Joe, on his back under the car, is tinkering up the machine. Harry gives Rose his opinion of her choice. Believing that Joe has deceived her, Rose falls on Harry's neck and tells him she is his. In this predicament, Bess finds her belated bridegroom. Joe crawls out from under the car. Perceiving his mistake, Harry hastens to take back all he has said. Rose returns to Joe. Bess is reconciled to Harry. They all pile into the machine and speed to the church.

\* \* \* \* \*

## A JANITOR'S JOYFUL JOB—NOVELTY

ONE REEL—DECEMBER 6, 1915—*An Apartment House Comedy, Starring "Fatty" and "Babe" Hardy*

The Janitor.....	"Fatty"
Melinda Rousseau.....	"Babe" Hardy

"Fatty," the janitor, and Count Melville de Rose both are in love with Melinda Rousseau, who lives with her aunt



# New Releases on the Mutual Program

in Apartment 23. Melinda favors "Fatty," but Auntie butts in, inexpressibly shocked to see her niece sitting on the knee of "only a janitor." The Count gives tango lessons which shake the walls, and cause the hat-rack repeatedly to fall over upon the janitor. At last he drives it in place with a long spike, which penetrates the partition and enters the small of Melville's back. The Count goes into spasms, and his rival is called to his rescue. Early the next morning, one of the tenants, much the worse for a night out, is carried upstairs and thrust into his apartment by "Fatty." The inebriated gentleman wanders into the bath-room and hangs his hat on the lighted gas jet. In less than an hour the smell of smoke warns the terrified dwellers. Melinda wakes, tries to flee, but falls back in a faint upon the bed. "Fatty" carries her, upside-down, out of the burning house. They are attacked in the hall by the jealous count, but make their escape. Alone at last, Melinda rewards her hero.

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## THE HOUSE PARTY AT CARSON MANOR— THANHOUSER

ONE REEL—DECEMBER 5, 1915—*A Desperate Woman Gambles for Wealth, and Losing, Pays the Penalty*

Pritchard Moore.....Morris Foster  
Pauline, his sweetheart.....Marie Newton  
Detective Oliver.....Morgan Jones  
Cousin Blondine.....Ethel Jewett

Pritchard Moore gives a house party at his estate, Carson Manor. On the second day, a gardener employed on the grounds is found dead. Detective Oliver is summoned. He substantiates Moore's suspicion that his hired man has been murdered. The detective in disguise mingles



Captured

with the guests. His attention is drawn to Blondine Elliott, Pritchard's cousin. She identifies him immediately as an officer, taking pains to let Oliver know it. Several days later, a tennis match is arranged by Miss Elliott, between their host, Pauline Coombs,

his fiancée, Oliver and herself. The detective sees Miss Elliott deliberately deflect a ball which falls into a bush filled with brambles. Pritchard springs forward to recover the ball, but a warning cry from Oliver brings him to a standstill. "Who would have benefited by your death?" demands the detective. Moore hesitates, then replies: "My cousin, Miss Elliott." "That bush," says Oliver, "is covered with a deadly acid. One scratch from the poisoned brambles would have been fatal." Aides of Oliver's now bring forward a Hindu prisoner, at sight of whom Blondine Elliott turns ghastly pale. "My assistants and I have witnessed your secret meetings with this man," continues the detective, coolly. "I have lost!" cries the woman. "Life is a gamble, and I am willing to pay the penalty." She presses to her mouth a strange ring upon her forefinger, and sinks back unconscious.

## CHECKING CHARLIE'S CHILD—FALSTAFF

ONE REEL—DECEMBER 2, 1915—*An Infant Performs on the Telephone, Starring Kenneth Clarendon, Jr.*

Dick.....George Marlo  
Dot, his wife.....Isolde Illian  
Baby.....Kenneth Clarendon, Jr.  
Porter.....Glen Jones

Charlie was devoted to his child, but his employer had no use for a howling baby at the office. Charlie's wife had gone to a whist, and had nowhere else to leave the infant, so he was up a tree. At last he gave the baby to the office boy, and told him to check him at a nearby department store. That night the office boy lost his check. The attendant re-



Papa Learns a Lesson

fused to accommodate him with a baby, so the office boy swiped a lusty youngster and ran back to Charlie. Charlie was in such a hurry that he didn't notice that he had somebody's else baby. Next he was arrested for kidnapping. Charlie's wife was summoned to bail him out. The phone rang, and an officer announced that a chap in the store round the corner wanted to speak with Charlie's wife. Taking up the receiver, she was overcome to hear her baby say "Goo! Goo!" Mrs. Charlie headed a rescue party to the telephone booth, where the infant was found cooing merrily. The enthusiastic young mother kept insisting that "it was too cute for anything in baby to have called her up." But the office boy next morning had a more scientific explanation. It seemed he had found the check in his hat, and had been in the act of phoning the father at the police station when Mr. Charlie's voice over the wire had frightened him away. So he had left the baby to do the talking.

\* \* \* \* \*

## FOILING FATHER'S FOES—FALSTAFF

NOVEMBER 29, 1915—*Lucinda to the Fore—a Comedy, Starring a Young Lady With an Education*

Job Melick.....Colin Campbell  
Lucinda, his daughter.....Louise Emerald Bates  
A Ward Politician.....Marshall Welch  
An Old Style Politician.....Robert Whittier

Lucinda, just home from college, finds Job Melick, her father, in a dangerous position. Job is editor of the country paper, and a reformer. He has published some cutting editorial remarks about two local grafting politicians, one a nominee for sheriff and the other a candidate for town treasurer. The politicians have recently called to beat him up. "Never mind, father," says the reassuring Lucinda. "You take a week off, and I'll fix your foes." Father re-



# New Releases on the Mutual Program

tires, and Lucinda takes charge of the paper. Father's enemies learn that the editor is back on the job after his whipping. They call to remonstrate with him. They discover pitfalls on the stairs, boards fly out at them unexpectedly, and at last they are precipitated through a trap-door and sent whizzing down an incline into the water. They are rescued by Lucinda, who demands that they re-

*They Call to Beat Him Up*



tire from the political race in her favor. She ducks them until they agree, and both sign the declaration. Job's architect daughter is elected to both the offices at once, she receives two salaries, and father gives her plenty of flattering publicity in his paper.

\* \* \* \* \*

## MAKING OVER FATHER—BEAUTY

ONE REEL—DECEMBER 4, 1915—*An Old Hypochondriac Is Won Over, Starring Neva Gerber*

Hubert Haines.....Frank Borzage  
Gloria Pembroke.....Neva Gerber  
Her Father.....William Carroll

Hubert Haines returns from college, and asks Gloria to be his wife. Father won't hear of the affair, and summons his head clerk, Mr. Gayboy, whom, he announces, he has already picked out to marry his daughter. "It's only your



*Father Objects*

father's bad liver which stands in our way," the young man confides to the broken-hearted Gloria. Next day Hubert kidnaps father and imprisons him in a tent in the woods. Father feeds on pills and fresh air. His whereabouts are discovered by a detective, hired by Mr. Gayboy, and a party rushes to his rescue. To the astonishment of all, father fights the entire squad, single-handed, and appears to be perfectly delighted with his new surroundings. Hubert and Gloria arrive on the scene. "You have shown me the way to health!" cries the ex-dyspeptic, shaking the young man warmly by the hand. "I congratulate myself, sir, on having won such a useful son-in-law." Gloria invites the whole party to an al fresco engagement luncheon on the mountain top.

## PRETENSES—BEAUTY

ONE REEL—DECEMBER 7, 1915—*A Laughable Playlet of Put-On Appearances, With John Sheehan and Carol Halloway*

Steve.....John Sheehan  
Mike Guffy.....John Stepling  
Mary, his daughter.....Carol Halloway  
Mrs. Guffy, her mother.....Mother Ashton

Mary Guffy and Steve Nolan are mutually attracted. He tells her that he is a bank officer, and she immediately pictures him in a private office with messenger boys dashing to and fro at his bidding. Mary then tells Steve that her father is a big engineer. She does not add, however, "of a steam

roller." Steve, in order to carry out the impression he has made, rents a dress-suit, and calls on Mary. In the meantime, Mary has urged father into his boiled shirt, in honor of their important visitor. Father is timid at first, but soon makes a considerable hit



*Revelations*

with the young man. When Steve hands him one of his cigars, father breaks it in half, stuffs part in his clay pipe and the other portion in his pocket. Steve is thunderstruck. Next day, Mary enters the bank, and Steve, the bank's special policeman stationed at the door, retires behind a newspaper. A little later, father comes in, dressed in his overalls, and carrying his tin dinner-pail. He runs plump into Steve. Mutual recognition takes place. Guffy invites Steve to dinner. That night "the bank officer" enters by the back door, where the family is eating in the kitchen. Mary and her mother are dumbfounded. Father, however, ventures to explain, and Steve asks to be permitted to join their homelike circle. Put completely at his ease, the young man enjoys a hearty meal. And Mary, looking on, decides that she cares less for style than for comfort.

\* \* \* \* \*

## CLARENCE CHEATS AT CROQUET—FALSTAFF

ONE REEL—DECEMBER 5, 1915—*The Tragedy of a Small Town Champion, Featuring Alfred Hickey*

Clarence.....Alfred Hickey  
Alicia.....Barbara Gilroy  
Peter, the Pitcher.....Charlie Emerson  
Wicked Wicket Keeper.....Riley Chamberlain  
His Aged Grandmother.....Frances Keyes

Clarence, the idol of his native village, is the star of the Croquet Club. He bears himself creditably until the return of Peter, the Pitcher, formerly a member of the National Baseball League. Peter, to please Alicia, the President of the Croquet Club, tries to take an interest in croquet. He arouses the animosity of Clarence. Blows follow, but the pitcher wins. Clarence withdraws, limping with pain. The wicked wicket keeper of the club fans the feud. He induces Clarence to challenge his rival to a croquet match. When it becomes evident to Clarence that the ex-pitcher is going to win, he yields to temptation, and cheats. The



# New Releases on the Mutual Program

wicket keeper catches him in the act, and that night, summons him to his home, where he demands a large sum of money. The aged grandmother of the wicket keeper lies ill. Alicia, coming with broth for the old lady, overhears the conspirators. Bursting open the door, she fearlessly denounces them. The wicket keeper makes her a prisoner.



*The Wicket Keeper Trapped*

But the grandmother, rising to the emergency, summons the pitcher, who discharges the keeper, and makes Alicia his bride. Clarence still wanders through the streets of his native town, a creature shunned and despised.

\* \* \* \* \*

## SPIDER BARLOW CUTS IN—AMERICAN

ONE REEL—DECEMBER 3, 1915—*A Burglar Takes Part in a Marriage Proposal*

Rita Morey.....Winifred Greenwood  
Will Rand.....Edward Coxen  
Spider Barlow.....George Field

Spider Barlow arrives at the Morey mansion late at night to find that Rita, the millionaire's daughter, is still entertaining a parlor-full of determined young suitors. Spider, waiting outside, sees the callers leave, one by one. At last, believing that the coast is clear, he enters the house by the dining-room window. Scarcely has he observed with satisfaction the display of silver, when he finds to his annoyance that one of the suitors yet lingers. The burglar does some watchful waiting in the dark hall, and is bored to death till



*Barlow Arrives Via the Window*

he sees the engagement ring placed upon Rita's finger. Then his interest in life returns. By acting the part of the angry father behind the portieres, Spider induces Will to

leave. In the hall the solitaire changes hands without bloodshed or difficulty. Rita and her fiancé are left with the mystery unsolved of who clasped her waist and kissed her hand, and whose cheek it was that Rita patted.

\* \* \* \* \*

## A DEAL IN INDIANS—CUB COMEDY

ONE REEL—NOVEMBER 26, 1915—*A Rollicking Farce, Starring George Ovey*

Jerry.....George Ovey  
Professor.....Jefferson Osborne  
Jack, his son.....George George  
Louise, his daughter.....Belle Bennett  
Florence, another daughter.....Rena Carroll  
Chief Pain-in-the-Face.....Gordon MacGregor  
Brave Stick-in-the-Mud.....Arthur Munns  
Moonlight Princess.....Janet Sully

Jerry again gets out of jail—and falls into the clutches of Indians. He is brought before Chief Pain-in-the-Face, who decrees that he must die. Moonlight Princess, the chief's daughter, however, falls in love with Jerry, and successfully pleads with her father for his life. She is told to have him painted and dressed like an Indian, and she may marry him. Thus arrayed and bound, Jerry is about to give up hope, when a professor of natural history, seeking to buy



*A New Role For Jerry*

an Indian to accompany him on a lecture tour, negotiates with the chief the purchase of Jerry. The Princess is borne struggling and protesting to her wigwam, while Jerry goes home with the professor. He is enjoying himself in the library of his host that night, after the rest of the household sleeps, when the Indian Princess bursts in upon her escaped bridegroom. A racket ensues, and the entire family is awakened. The Princess chases Jerry from room to room, while the daughters and female servants of the professor go into hysterics. At last the police is called. Jerry is instantly recognized by the officers, who expose him as an imposter. He is marched away, much to his delight—for Jerry prefers jail to a tepee.

\* \* \* \* \*

## THE BLUFFERS—AMERICAN

ONE REEL—NOVEMBER 26, 1915—*A Comedy of Newlyweds.*

Patty.....Vivian Rich  
Tom.....Alfred Vosburgh

Because father won't give his consent, Patty and Tom elope. They start housekeeping in an expensive apartment, and Tom captures a job at fifteen dollars a week. Mr. and Mrs. Kirk, across the hall, being on friendly terms with



# New Releases on the Mutual Program

the young couple, leave their key with Patty and Tom while they are out of town. Father wires that he is coming. The newlyweds drag all the Kirk's handsome furniture into their apartment, and father is pleasantly impressed with the apparent prosperity of his son-in-law. A telegram arrives, saying that the Kirks are returning by the next train. Patty rushes father home, and the bluffers begin hauling back the borrowed furniture. Father's automobile breaks down. He returns just in time to catch on to the game.



*The Newlyweds in Bad*

The old man is heartily amused. Next day the newlyweds' creditors seize the few sticks they actually own. But the postman brings a letter from father with a check for \$10,000 enclosed. Bluffing ceases, and happiness reigns.

\* \* \* \* \*

## TAMING A GROUCH—NOVELTY

ONE REEL—NOVEMBER 24, 1915—*The Romance of a Cook of Parts.*

Gordon Gloom.....William Sloan  
Emeline Black.....Margaret McWade

Gordon Gloom is a terrible grouch. He doesn't appreciate Emeline Black, his housekeeper, whom he discharges in a fit of anger. Emeline, knowing better what is good for old Gloom than he does himself, enlists the aid of Grimes, the employment agent, in curing the grouchy Gordon. First,



*The "Grouch" Tamed*

in response to Gordon's hurry call for a new cook, Emeline, disguised in an eccentric make-up, reports to her ex-employer. She succeeds in wrecking the establishment and getting fired. Then Gordon demands a colored cook. Emeline persuades a huge negro gentleman to masquerade in this part, and when the new servant, to the indignation of Gloom,

has filled the house with "her" own cronies that evening, a battle ensues in which the master barely escapes with his life. Emeline comes to his rescue. Gloom falls on his knees, declares she has saved him from the negroes, declares himself a tamed grouch, and implores her to marry him.

\* \* \* \* \*

## BILLY VAN DEUSEN AND THE MERRY WIDOW—BEAUTY

ONE REEL—NOVEMBER 30, 1915—*The Pathetic Bachelor Makes Some More Laughable Mistakes*

Billy Van Deusen.....John Sheehan  
The Merry Widow.....Carol Halloway

Determined that stout heart shall win him a fair lady, Billy Van Deusen takes every opportunity to rescue all the pretty young women at the beach. The husband of the first one he saves rewards him with a hearty handshake and an invitation to his butcher shop to receive a pound of dog meat. Billy is crushed. Not long after this, however, he again plunges in after a beautiful bather. He is invited to call upon the girl and her aunt.



*Auntie Gets the Bouquet*

Billie carries Marie an armful of flowers. She, however, playfully presents them to Auntie. In desperation, Billy proposes to the younger woman. Marie's husband returns from a business trip just in time to overhear the impassioned declaration. He rushes Billy from the garden at the point of a gun. The forlorn bachelor, whose heroic deeds have been his undoing, has taken to a desolate part of the country, where pretty girls are not a part of the landscape.

\* \* \* \* \*

## ALL ABOARD"—THANHOUSER

ONE REEL—NOVEMBER 28, 1915—*A Comedy Romance, Starring Florence La Badie.*

The girl.....Florence La Badie  
Her sweetheart.....Samuel Niblack  
Her friend.....Ethyle Cooke  
Her rejected suitor.....Lawrence Swinburne

The girl had plenty of money, and as her guardian thought it should be kept in the family, he encouraged his son to woo his ward. But the girl remained indifferent to the young man's advances. The guardian had read W. Clark Russel's sea stories, so he knew that a sea voyage often precipitates a love affair. When his ward went north to college he sent her by boat. Her unwelcome suitor, unknown to her, was also a passenger. But the guardian had forgotten that there would be other young men on board and that his son was an extremely bad sailor. Most of the trip the son spent in his stateroom praying that death might come, while the girl thoroughly enjoyed the trip in the company of a strange young man from Boston. The boat scarcely had docked when the guardian received a telegram. It read: "I won't have a wife who keeps well when I am seasick. Besides she's going to marry a chap she met on the boat. Horace."





# Reel Life

The Mutual Film Magazine

Published by the

MUTUAL FILM CORPORATION

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Wednesday our business was so large we had to use nine policeman and a sergeant to handle the crowd. I was so elated with this showing that I have booked the picture for the rest of the week, and I can unqualifiedly say to you that *DAMAGED GOODS* IS THE BEST BOX OFFICE ATTRACTION IN THIS COUNTY TO-DAY.

"I have also heard nothing but praise for this picture, and the exhibitor who does not grab this picture at \$100 a day is passing up the best bet of the season."

Mr. Thomas' apology is hereby formally accepted for the Mutual Film Corporation. But there are a lot of exhibitors who need not apply here for sympathy if they don't hear Opportunity, with *Damaged Goods* under her arm, rapping at the door now.

\* \* \* \* \*

Heavily increasing orders for machines reported by William Barry, advertising and publicity manager for The Nicholas Power Company, on both domestic and foreign business, make a cheerful note in the prosperity outlook. Also new machines mean better projection, which means better entertainment and more money in the box office. Watch your screen.

\* \* \* \* \*

## "Diamond" in Service

A highly important opportunity is offered to exhibitors by an announcement coming from the offices of the North American Film Corporation to the effect that hereafter *The Diamond From the Sky* can be booked up by exhibitors in their regular Mutual service. This opens up a big chance for a lot of theaters which can now take advantage of the box office drawing power of this remarkable film novel. *The Diamond From the Sky* has been made the most famous release of this character in film history. For thousands of theaters its possibilities are just beginning.

This is also a token of the enterprise of the Mutual Film Corporation in behalf of its exhibitors.

Nothing too big for the Mutual's service.

\* \* \* \* \*

## Forgiven!

Here comes H. M. Thomas, secretary and general manager of the Strand Amusement Company, of Omaha, meekly, hat in hand, with a letter, in which he remarks:

"I think a word of apology is due you in regard to *Damaged Goods*.

"You will remember I took the position that I did not want to show this picture in my theater, owing to the nature of same, but after hearing of the wonderful business this picture did in Des Moines and Davenport, I decided to take a chance.

"Tuesday, our opening day, we broke all house records, including our opening day, any Sunday or Saturday, and

## Appreciates the "Tour"

Eugene H. Roth, manager of the Portola Theater, in San Francisco, one of the biggest and most important houses on the Pacific Coast, in a letter addressed to President Freuler, of the Mutual Film Corporation, says:

"Last night the exhibitors of San Francisco and surrounding cities, and representatives of nearly all of the exchanges, had the extreme pleasure of attending a banquet arranged for you by your San Francisco representative, Mr. Stout, in honor of Mr. Rothapfel, whose educational tour we are indebted to you for.

"I had the great honor of being toastmaster of the evening at the aforesaid banquet, and I cannot very well allow the opportunity to go by without conveying to you our gratitude for the great treat you have given to those fortunate to have been present last night. It was a gathering of the best element of the moving picture industry here.

"Frankly, I daresay there were among those present, some inclined to ridicule the idea, in their own minds, of attending a banquet to listen to a man who had announced that he would show them some things in the art of properly exploiting their business; but before Mr. Rothapfel had spoken ten minutes, he absolutely had every mind present converted to his belief. It was undoubtedly the greatest educational treat we have ever had.

"I cannot too strongly endorse the wonderful forethought on the part of the Mutual Film Corporation in offering to exhibitors throughout the country this great opportunity. I am sure it has left the same feeling in other territory that it has in San Francisco, that this should be made an annual event; that each year some one of the big producers should send a message to us in just such an able manner as Mr. Rothapfel has delivered same.

"I fully realize that he has made it very hard for the next educator to follow him, but it should be done, because every exhibitor present last night is today full of pep, and as a result his patrons are going to be served better, and the moving picture industry will have been elevated by this gift to the trade.

"I think I can voice the sentiment of every one present when I say we thank you most sincerely, and look forward to a return engagement."

The exhibitors and the motion picture industry will feel the benefit of the Rothapfel-Mutual tour for a long time to come. Its fruits will not necessarily be obvious, direct and apparent, but they will be real.

\* \* \* \* \*

The way mail for Helen Holmes is beginning to litter up this office tends to indicate that the "daredevil darling" of the Signal Film Corporation's *The Girl and the Game* has considerable following among the fans. Just for that you will find her face on REEL LIFE'S modest cover this week.

\* \* \* \* \*

The "old home folks" are beginning to take an interest in George Ovey's new fame as the star of Cub comedies. A kindly Kansas City editor demands George's history and an admission that he was born there.

That's one of the funny things about George—he really was. Kansas City has something to be proud of besides the new Union Depot now.

\* \* \* \* \*

## Neva's Pup

Gordon Trent, of the *Morning Telegraph* (N. Y.), appears to hold the editor of REEL LIFE personally responsible for that story about Neva Gerber's imported greyhound pup. We have not seen the dog and only have Jay Cairns' word for it that there is such a beast. If we'd had any idea that the papers were going to print it we'd never have let the story get out.

P. S.—Wired for pic of pup last night.

\* \* \* \* \*

The Army and Navy boys go at it for football honors at the Polo Grounds to-day. We're perfectly neutral, but here's hoping that something spectacular happens to somebody for those exclusive Mutual pictures of the game. We've got to watch it—and, as B. L. T. says, "Gosh how we dread it."



# "The Buzzard's Shadow"—Masterpicture

Produced by the American Film Company, Inc.

A Stirring Romance of a U. S. Army Post and the Great American Desert. Starring the Popular Screen Idol, Harold Lockwood. Released December 9th

**H**AROLD LOCKWOOD has created a splendid type of hero as *Sergeant Barnes* in *The Buzzard's Shadow*, a Mutual Masterpicture in five parts, produced at the American studios, for release December 9th. The drama is a brilliant picture of life in a U. S. Army post, on the edge of the great American Desert. The social intrigues, jealousies and heroisms of the service are vividly shown up. Mr. Lockwood's work is exceptional for its dramatic quality and strong character appeal.

The career of this talented young leading man has been a succession of triumphs, both on the legitimate and the motion-picture stage. He went from the Shubert and Frohman managements to the studio, and was engaged to play opposite Mary Pickford in "Hearts Adrift" and "Tess of the Storm Country." While with the Famous Players, he also supported Marguerite Clark in "The Country Chairman" and "Wildflower." His artistic ideals are high, and the lofty standards of the American producers stimulate his best efforts.

Lockwood spent a great deal of time in the gymnasium and on the field while in school and college. He won prizes for running and swimming, and he keeps himself, today, in perfect athletic trim. He is six feet tall, and good-looking above the average. His well-shaped head is capped with light brown hair. The blueness of his eyes and his regular features enhance his attractiveness. "Straight leads" are Lockwood's forte. His fine appearance is abetted by a remarkably pleasing personality.

May Allison, who plays opposite Lockwood, in the rôle of *Alice Corbett*, is the dainty ingénue whose art has excited considerable admiration among photoplaygoers. *Colonel Sears* is ably impersonated by Dick La Reno. Betty Hart is not lacking in fascinating flirtatiousness in the part of *Mrs. Sears*, and *Dr. Deschamps*, her *inamorato*, is handsome and irresistible, with the sinister charm of a polished scamp, as William Stowell interprets the rôle. Harry von Meter is at his best in the character of *Unitah*, the half-breed, supported by Alice Ann Rooney as *Arreep*, the squaw. Little Virginia Fordyce is a captivating *Barbara*, the pet of the post. The entire action is skillfully directed by Thomas Ricketts.

*Sergeant Barnes* is scout and special messenger for *Colonel Sears*, the officer in command of a military post in the far West. *Alice Corbett*, a young widow, cooks and washes for the camp, in this way eking out a living for herself and her baby girl, *Barbara*. Between *Alice* and *Barnes* there springs up a warm friendship, which quickly ripens into love. The sergeant tells her that when the chaplain returns, "this business of cooking for the men must stop."

At an army ball in *Colonel Sears'* honor, *Sergeant Barnes* discovers the colonel's wife carrying on an intimate tête-

tête with *Dr. Deschamps*, the handsomest man at the post. A few days later, while scouting the hills for "strays," *Barnes* meets *Mrs. Sears* and the doctor riding together in a wooded path. Their mutual infatuation is evident. The sergeant incurs the enmity of *Deschamps* when he demands that the latter hand in his resignation to the colonel or be exposed.

*Colonel Sears* entrusts *Barnes* with a message to be carried to another post across the desert. *Deschamps* saturates with poison some lumps of sugar which the young sergeant is taking along for his horse, and incites to revenge *Unitah*, a half-breed, whom *Barnes* on one occasion had knocked down for mistreating a saddle pony. Half way across the American Sahara, the messenger encamps for the night. *Unitah* creeps up and, emptying his canteen, replaces the water with sand. Next morning *Barnes'* horse falls dead from the poisoned sugar, and the sergeant discovers that he is alone, afoot, in the middle of the sandy waste, without food or water. As he plods on, he sees at his feet

the symbol of death—the shadow of a buzzard. Far above, in the pitiless blue, the huge carrion of the desert is circling, patiently awaiting the moment when the young sergeant must fall from exhaustion, to die on the sand. Stupefied by his sufferings, *Barnes* staggers on.

But he manages to reach

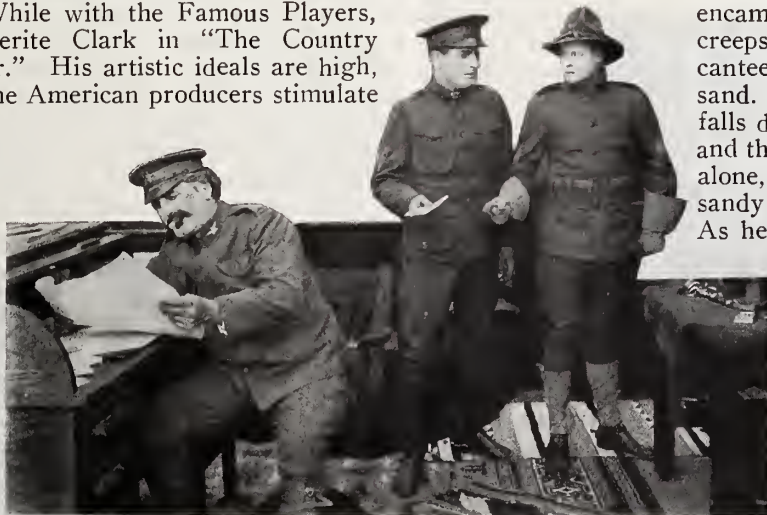
the railroad track. A passing train pulls down, friendly hands lift him aboard, and he is restored to consciousness.

Although the young man recovers his physical health during the journey, his mind, so far as the past is concerned, remains a blank. Not until several weeks later does the sight of the stars and stripes floating in the breeze rouse old associations, and normal connections once more assert themselves in his brain. The chain of events re-forms itself, link by link.

Meanwhile, at the army post, the men have given up all hope that *Barnes* still lives. *Alice*, inconsolable in her grief, finds in *Barbara* alone incitement to go on living. *Deschamps* and the half-breed rejoice in secret. At last comes a message from the dead. *Barnes* lives. The conspirators flee the post, but are met by *Sergeant Barnes* himself.

Realizing that these are his enemies, the young sergeant challenges the fugitives. A fight ensues, in which, pitted one against two, *Barnes* is about to be worsted, when some soldiers from headquarters chance to come upon the warring trio. Short work is made of *Unitah*, the half-breed. No merciful bullet, however, ends the life of the camp physician. He is taken back and thrown into the guard house.

*Sergeant Barnes* reports to the colonel, who draws from him the whole story, warmly commending him for his bravery. *Alice* and her sweetheart are reunited in their love, and soon their wedding is celebrated at the post.



Harold Lockwood as "Sergeant Barnes," Special U. S. Army Scout



# Three Reel Features on Mutual Program

## “Film Tempo”

Fourth of the Popular Mustang Star Features, Produced by American, Starring Arthur Acord

THE latest “Buck Parvin” comedy features, a frustrated elopement in the Titan Motion Picture Company, in which *Buck* proves that he has “film tempo.” It is by far the best picture thus far released. Charles E. Van Loan’s types, familiar to readers of the stories, come to life upon the screen. The old favorites all appear, including Lawrence Peyton as “Jimmy” Montague, Ashton Dearholt as *Jack La Rue*, and Art Acord as *Parvin*. George Webb, in the part of *Norman Dean*, is a mirth-provoking figure, and Nell Franzen plays *Charlotte Biggs*, the buncoed country girl, with delightful flavor. The scene is laid about “Leadville,” a small town of the Far West, where local color abounds. *Buck’s coup d’etat* at the railroad station decides all claims in favor of the dauntless

cowboy, and the imposter, *Dean*, is put off the map.

*Norman Dean*, according to the piece, is a n impersonator in a cheap show. A motion picture “extra” informs him that



The Fight With the Indians, in “Film Tempo”

movie companies are paying one hundred dollars a week for “types.” *Dean’s* act is a “flivver.” He applies at the studios, and is given a try in the mob scene. In Leadville, *Dean* makes a great impression on *Charlotte Biggs*, a susceptible young person. *Dean* borrows *Buck’s* best cowpuncher regalia, and the infatuated little country girl is made to believe that he is playing leads in big productions exclusively. Her admiration for *Parvin* is promptly squelched by *Dean*, who fixes *Buck’s* case by telling *Charlotte* that he is only a cowboy and has no “film tempo.”

Though *Charlotte* has no notion what “film tempo” may be, she gathers that its absence in *Buck* puts him out of *Dean’s* class entirely. A profound pity for the unfortunate *Buck* fills her gentle soul.

*Dean* has a habit of borrowing anything and everything. Money, smokes, clothes—all alike, he calls upon his studio friends to furnish him gratis. The day the picture is finished, *Dean* collects ten dollars apiece from almost everybody in the company. After a farewell crap game the men discover that all have been worked. *Charlie Dupree*, the camera man, says that he saw *Dean* buying two tickets to Los Angeles. *Buck* recalls a meeting between *Dean* and *Charlotte* in the park. *Buck* loses no time in getting to the railroad station. There he finds the elopers. With a few well chosen, and apparently innocent, remarks about *Dean’s* wife, the cowboy induces *Charlotte* to repent before it is too late. He then forcibly persuades the imposter to vamoose. She drops the word that *Buck* is a good sort even if he has no “film tempo.” Puzzled to see the joke, the cowboy appeals to “Jimmy,” who explains that the phrase means “timing your action.” “H’m!” reflects *Buck*, “that guy didn’t have my right number.”

## “Lessons In Love”

Produced by the Gaumont Company. Featuring Hal Forde, Popular Broadway Star

SELDOM have motion pictures, or the legitimate stage, offered a drama more thoroughly American, or so rich in characterizations, as *Lessons in Love*, a Rialto Star Feature, in three parts, for release on the regular Mutual Program, December 1st. Contrasts of East and West are played up with amusing fidelity to American manners. The incongruities which arise when a hulking cowboy seriously goes about winning a society belle, furnish some of the most laughable episodes ever committed to the screen.

Hal Forde, the popular musical comedy star, is featured as *Bash Huggins*, the Westerner; vivacious Helen Martin plays opposite him, and the other woman in the plot is impersonated by Lucille Taft; while James Levering does excellent work as *Professor Hale*.

*May Hale*, the attractive daughter of an eastern professor, the story relates, on a visit to her uncle’s ranch in the West, meets a unique person in *Bash Huggins*, her uncle’s foreman. *Bash* is “some bear” with the men. But in the presence of the fair sex he is a fear-stricken coyote. On *May’s* arrival, he flees the ranch. Meeting with an accident, he is taken to a hospital, where he learns that older women at least are ministering angels.

Later, *Bash* is buncoed by a woman into buying a worthless

mine. *Frank Morgan* and his sister, *Grace*, eastern tourists, stop over night at *Huggins’* cabin. *Grace*, a born flirt, dazzles the westerner, and on leaving, invites him to visit her in New York. Several months later, a lucky strike enables *Bash* to accept the invitation. *Grace* has not heard of his newly acquired wealth, and she slights him.

Meanwhile, *May’s* father has lost his professorship. He puts out a sign, “Languages Taught.” No pupils apply. *May* changes the notice to read “Anything Taught.” *Bash* sees the sign, and seeks instruction in social etiquette. He confesses that it is his ambition to win a certain beautiful society girl for his wife. “I’ll teach you how to make love,” she says. The same instant she and *Bash* recognize one another. As *May’s* pupil, *Bash* makes rapid progress. He goes away, a trifle dazed, and falls an easy victim to *Grace*, who has just heard of his fortune. She sends him for the ring. The cowboy takes the ring to *May*. “Thanks to your lessons,” he says, “I am engaged. What do I do now?” She sends him to *Grace*. Both *May* and *Bash* now realize, however, that they are in love. The westerner overhears *Grace* tell her brother that only the man’s money ever could persuade her to marry anybody with a name like *Bash Huggins*. He hurries back to *May*



Hal Forde (center) as “Bash Huggins”



# News and Gossip from Mutual Men

Mutual Masterpictures and the New \$8,000,000 Program Win Favor of Prominent Atlantic City Theater's Patrons—Noted Clergyman Praises Mutual

“JUST another reason *why* the City Square is always busy.” Under this heading, on the back of the program of the City Square Theater, in Atlantic City, for the week of November 15th, was printed the following letter:

“Last night I witnessed the Mutual Masterpicture called, *The Miracle of Life*, which I thought the most wonderful and true-to-life picture I ever saw. I would consider it a moral blessing if you would repeat this picture at an early date. Your orchestra conducted itself in a wonderful manner, especially the rendering of ‘Angel’s Serenade,’ a real musical treat.” This was signed, “A Visitor.”

Beneath the signature was this statement from the management: “If there were any better pictures made than you can see at the City Square, we would have them.”

Two of the features booked for the week were Mutual Masterpictures. One was Florence La Badie in *The Price of Her Silence*. The other was Harold Lockwood in *The End of the Road*.

“In addition,” the management stated, “every day there are short stories, comedies, travel pictures and numerous other feature subjects from the famous Mutual Eight Million Dollar Program.”

On this one little program was the highest praise the Mutual could receive. The letter from the patron, commending the Masterpicture, *The Miracle of Life*, was in appreciation of one of the Mutual’s big releases. The management has had it proven to them, in the matter of dollars and cents, as well as in the satisfaction of their patrons, that Mutual pictures are the best.

The Mutual Film Corporation is in receipt of a letter from Father J. M. Gallagher, who runs a motion-picture program in connection with his church at North Andover, Mass., thanking the company for the “uniform kindness” which it has shown him since the beginning of his dealings with the Mutual, and adding the expression that Father Carey, his assistant, believes there is no corporation like the Mutual.

Father Gallagher writes that it is always his custom to close his hall during the Advent season, keeping it closed until after New Year’s Day.

This season, Advent begins November 28th, and therefore, Merrimac Hall will not show Mutual pictures again until January 1, 1916.

This unsolicited praise of the Mutual Program means much for the calibre of the pictures, for Father Gallagher is most conservative, and his seal of approbation sets a picture as a film not only as passing fair, but as really worth while.

Because he is thoroughly pleased with the Mutual Program, and with the service he is receiving at the hands of W. G. Drummond, of the Mutual’s Spokane branch, Lee S. Forbes, who, with W. C. Hopkins, manages the Class A Theater, in Spokane, Wash., has written a letter of his own free will to the Mutual home office, expressing his appreciation.

“We wish to express our appreciation of the Mutual service,” he writes. “The subjects have been of uniform high standard and have had good drawing power, but we are just beginning to understand that service means more than just delivering a certain number of reels per week and collecting money for them.

“Mr. W. J. Drummond, your local manager, has rendered this theater and the writer more assistance and courteous attention than we believed was possible before we became a member of the Mutual family.

“When the exhibitor knows he will receive protection such as he is entitled to and that he will be served with the best, that his advertising will be served so that he can get the maximum results and that the man whom he is doing business with is looking out for his interests, he becomes a booster for that man and what he represents.

“I am more than satisfied with the Mutual service and the untiring efforts of your local representative.”

Here is a symposium of the opinions of some of Mutual’s exhibitors in Oklahoma. Some of them have tried other programs, and have found them wanting, with the result that they have returned again to the “Good old Mutual” fold.

“I believe the Mutual is getting better every day, and can hardly wait until the new one comes in.”—Stephen L. Pollard, Lyric Theater, Guthrie, Okla.

“After all, I believe the good old

Mutual can be depended upon, and puts out the cleanest and best program. I know one thing, that they have treated me the best.”—Mrs. Newman, Opera House, Atoka, Okla.

“I am still in the same notion that I was the first night I used the \_\_\_\_\_ pictures, after quitting your service a month ago. Their program is not such a program as yours, and I am now ready to return to your service.”—J. R. Carseloway, Electric Theater, Adair, Okla.

“You may book us for a Masterpicture each Thursday. They are meeting with much favor in the eyes of our audiences.”—Elliott and Ober, Boynton Theater, Boynton, Okla.

“Your feature, *Ghosts*, is a No. 1 production.”—Herbert Spencer, Yale Theater, Yale, Okla.

“*Enoch Arden* was certainly some picture. Everyone enjoyed it.”—U. Wade, Lyric Theater, Duncan, Okla.

“One could hardly see wherein the Mutual Program could be improved, and yet they are doing it every day. Your four-reel arrangement is the exhibitor’s salvation. Long may she wave,” writes H. W. McCall, manager of the Cushing Theater, at Drumright, Okla.

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# Mutual Program Releases

## Centaur Star Features

Nov. 24—Could a Man Do More? (3)  
Oct. 27—The Blood of Our Brothers (3)  
Sept. 29—The Protest (3)

## Clipper Star Features

Dec. 11—Curly (3)  
Nov. 20—The Alternative (3)  
Oct. 30—The Idol (3)  
Oct. 9—Parodied (3)  
Sept. 18—The Great Question (3)

## Mustang Star Features

Dec. 4—Film Tempo (3)  
Nov. 13—This is the Life (3)  
Oct. 23—Buck's Lady Friend (3)  
Oct. 2—Man Afraid of His Wardrobe (3)

## Reliance Star Features

Dec. 8—Her Mother's Daughter (3)  
Nov. 10—Father and Son (3)  
Oct. 13—The Bread Line (3)

## Rialto Star Features

Dec. 1—Lessons in Love (3)  
Nov. 17—The New Adam and Eve (3)  
Nov. 3—The Devil's Darling (3)  
Oct. 20—The Card Players (3)  
Oct. 6—Sunshine and Tempest (3)  
Sept. 22—The House With Nobody In It (3)  
Sept. 8—The Unsuspected Isles (3)

## Than-o-Play

Nov. 27—The Valkyrie (3)  
Nov. 6—Mr. Meeson's Will (3)  
Oct. 16—The Long Arm of the Secret Service (3)  
Sept. 25—A Disciple of Nietzsche (3)

## American

Dec. 10—A Broken Cloud  
Dec. 6—The Water Carrier of San Juan (2)  
Dec. 3—Spider Barlow Cuts In  
Nov. 29—The Silver Lining (2)  
Nov. 26—The Bluffers  
Nov. 22—The Key to the Past (2)  
Nov. 19—Drifting  
Nov. 15—The Substitute Minister (2)  
Nov. 12—To Rent, Furnished  
Nov. 8—Alice, of Hudson Bay (2)  
Nov. 5—On Secret Service  
Nov. 1—The Wasp (2)  
Oct. 29—The Smuggler's Cave  
Oct. 25—Out of the Ashes (2)  
Oct. 22—Visitors and Visitees  
Oct. 18—The Blot on the Shield (2)  
Oct. 15—Profit from Loss  
Oct. 11—Let There Be Light (2)  
Oct. 8—The Sting of It  
Oct. 4—Just As It Happened (2)  
Sept. 31—Hearts in Shadow  
Sept. 27—The Terror of Twin Mountains (2)  
Sept. 24—It Was Like This  
Sept. 20—The Barren Gain (2)  
Sept. 17—The Little Lady Next Door  
Sept. 13—The Senor's Silver Buckle (2)  
Sept. 10—The Forecast  
Sept. 6—In Trust (2)  
Sept. 4—A Question of Honor

## Beauty

Dec. 11—Nobody's Home  
Dec. 7—Pretenses  
Dec. 4—Making Over Father  
Nov. 30—Billy Van Deusen and the Merry Widow  
Nov. 27—Cupid Beats Father  
Nov. 23—The Drummer's Trunk  
Nov. 20—Anita's Butterfly  
Nov. 16—Johnny, the Barber  
Nov. 13—Almost a Widow  
Nov. 9—Her Adopted Father  
Nov. 6—Billy Van Deusen's Campaign  
Nov. 2—One to the Minute  
Oct. 30—An Auto Bungalow Bungle  
Oct. 26—Touring With Tillie  
Oct. 23—Deserted at the Auto  
Oct. 19—Alias James, Chauffeur  
Oct. 16—Aided by the Movies  
Oct. 12—Billie—the Hill Billy  
Oct. 9—Curing Father  
Oct. 5—Mother's Busy Week  
Oct. 2—Mixed Males  
Sept. 28—Love, Mumps and Bumps  
Sept. 25—Cats, Cash and a Cook Book  
Sept. 21—Everyheart  
Sept. 18—A Friend in Need  
Sept. 14—Incognito  
Sept. 11—When His Dough Was Cake  
Sept. 7—Plot and Counterplot  
Sept. 4—A Bully Affair

**Monday**—American (2), Falstaff (1), Novelty (1).

**Tuesday**—Thanouser (2), Cartoon and Scenic (1), Beauty (1).

**Wednesday**—Rialto, Reliance or Centaur (3), Novelty (1).

**Thursday**—Centaur (2), Falstaff (1), Mutual Weekly (1).

**Friday**—Mustang (2), American (1), Cub (1).

**Saturday**—Clipper, Than-o-Play or Mustang (3), Beauty (1).

**Sunday**—Reliance (2), Casino (1), Thanouser (1).

## Mutual Weekly

Dec. 2—No. 49  
Nov. 26—No. 48  
Nov. 19—No. 47  
Nov. 18—No. 46  
Nov. 11—No. 45  
Nov. 4—No. 44  
Oct. 28—No. 43  
Oct. 21—No. 42  
Oct. 14—No. 41  
Oct. 7—No. 40  
Sept. 30—No. 39  
Sept. 23—No. 38

## Centaur

Dec. 2—Stanley Among the Voo Doo Worshipers  
Nov. 25—Stanley and the Slave Traders (2)  
Nov. 18—A Polar Romance (2)  
Nov. 11—Stanley in Starvation Camp (2)  
Nov. 4—When Avarice Rules (2)  
Oct. 28—The White King of the Zaras (2)  
Oct. 21—Vindication (2)  
Oct. 14—Stanley's Close Call (2)  
Sept. 30—Stanley's Search for the Hidden City (2)  
Sept. 23—The Woman, the Lion and the Man (2)  
Sept. 16—The Rajah's Sacrifice (2)

## Casino Star Comedy

Dec. 5—A Tangle in Hearts  
Nov. 28—The Widow Wins  
Nov. 21—The House Party  
Nov. 14—Beauty in Distress  
Nov. 7—Does Advertising Win?  
Oct. 31—Zabisky's Waterloo  
Oct. 24—The Reformer  
Oct. 17—Ethel's Romeos  
Oct. 10—A Corner in Cats  
Oct. 3—His Lordship's Dilemma  
Sept. 24—Bizzy Izzy (2)

## Cub Comedy

Dec. 3—A Shot-Gun Romance  
Nov. 26—A Deal in Indians  
Nov. 19—The Fighting Four  
Nov. 12—The Double Cross  
Nov. 5—Twin Brides  
Oct. 29—Jerry to the Rescue  
Oct. 22—The Little Detective  
Oct. 15—Taking a Chance  
Oct. 8—A Change of Luck  
Oct. 1—The Oriental Spasm  
Sept. 24—The Treasure Box  
Sept. 17—The Knockout  
Sept. 9—Jerry and the Gunman

## Falstaff Comedy

Dec. 9—Clarence Cheats at Croquet  
Dec. 6—Minnie, the Mean Manicurist  
Dec. 2—Checking Charlie's Child  
Nov. 29—Foiling Father's Foes  
Nov. 25—The Villainous Vegetable Vender  
Nov. 22—The Postmaster of Pineapple Plains  
Nov. 18—A Cunning Canal-Boat Cupid  
Nov. 15—Hannah's Henpecked Husband  
Nov. 11—The Film Favorite's Finish  
Nov. 8—Lulu's Lost Lotharios  
Nov. 4—"Clarissa's" Charming Calf  
Nov. 1—Freddie, the Fake Fisherwoman  
Oct. 28—The Soap Suds Star  
Oct. 25—Tillie, the Terrible Typist  
Oct. 21—Hattie, the Hair Heiress  
Oct. 18—Busted But Benevolent  
Oct. 14—Bing Bang Brothers  
Oct. 11—Capers of College Chaps  
Oct. 7—Dicky's Demon Dachshund  
Oct. 4—Cousin Clara's Cook Book

## Gaumont

Oct. 7—In Leash (2)  
Sept. 17—The Vivisectionist (2)  
Sept. 10—When the Call Came (2)  
Sept. 2—The Man and the Law (2)

## Special Features

Damaged Goods (7)  
The Diamond From the Sky (30 Chapters)  
The Girl and the Game (15 Chapters)

## Novelty Comedy

Dec. 1—Betty Burton, M. D.  
Nov. 29—Charlie's Twin Sister  
Nov. 24—Taming a Grouch  
Nov. 22—Spring Onions  
Nov. 15—The World Series—Boston vs. Phila (2)  
Nov. 10—Love and Bitters  
Nov. 8—Something in Her Eye  
Nov. 3—The Fortune Hunters  
Nov. 1—Putting Papa to Sleep  
Oct. 27—Artillery and Love  
Oct. 25—Hobo Nerve  
Oct. 20—You Can't Beat It  
Oct. 18—Rip Van Winkle Badly Ripped  
Oct. 13—Gold-Bricking Cupid  
Oct. 11—Miss Trillie's Big Feet  
Oct. 4—The Corsican Brothers Up To Date  
Sept. 27—An Amateur Cameraman  
Sept. 20—The Lilliputian's Courtship (2)

## Mustang

Dec. 10—There Is Good in the Worst of Us (2)  
Dec. 3—Broadcloth and Buckskin (2)  
Nov. 26—The Valley Feud (2)  
Nov. 19—The Warning (2)  
Nov. 12—Man to Man (2)  
Nov. 5—The Trail of the Serpent (2)  
Oct. 29—Playing for High Stakes (2)  
Oct. 22—The Sheriff of Willow Creek (2)  
Oct. 8—Breezy Bill—Outcast (2)

## Reliance

Dec. 19—The Opal Pin (2)  
Dec. 12—The Wayward Son (2)  
Dec. 5—The Stab (2)  
Nov. 28—The Friends of the Sea (2)  
Nov. 21—A Romance of the Alps (2)  
Nov. 14—The Crest of von Endheim (2)  
Nov. 7—The Law of Duty (2)  
Oct. 31—The Feud (2)  
Oct. 24—The Penalty (2)  
Oct. 17—The Ever-Living Isles (2)  
Oct. 10—Queen of the Band (2)  
Oct. 3—In the Days of Old (2)  
Sept. 15—A Dark Horse  
Sept. 11—The Stronger Man (2)  
Sept. 8—The Family Doctor  
Sept. 6—The Indian Trapper's Vindication  
Sept. 4—The Father (2)  
Sept. 3—Hidden Crime  
Sept. 1—The Turning Point  
Aug. 30—For His Pal  
Aug. 28—A Bold Impersonation (2)  
Aug. 25—Editions De Luxe  
Aug. 23—Farewell to Thee  
Aug. 21—The Little Lumberjack (2)  
Aug. 18—An Independent Woman  
Aug. 16—The Big Brother

## Thanouser

Dec. 12—Her Confession  
Dec. 7—His Vocation (2)  
Dec. 5—The House Party at Carson Manor  
Nov. 30—The Crimson Sabre (2)  
Nov. 28—"All Aboard"  
Nov. 23—The Baby and the Boss (2)  
Nov. 21—Beneath the Coat of a Butler  
Nov. 18—In the Hands of the Enemy (2)  
Nov. 14—In Baby's Garden  
Nov. 9—The Little Captain of the Scouts (2)  
Nov. 7—The Mistake of Mammy Lou  
Nov. 2—The Commuted Sentence (2)  
Oct. 31—The Fisherwoman  
Oct. 26—The Conscience of Juror No. 10 (2)  
Oct. 24—At the Patrician Club  
Oct. 19—The Spirit of Audubon (2)  
Oct. 17—John T. Rocks and the Flivver  
Oct. 12—Down on the Farm  
The Scoop at Belleville (2)  
Oct. 10—The Has Been  
Oct. 5—The Light on the Keef (2)  
Oct. 3—The Mystery of Eagle's Cliff  
Sept. 28—The Road to Fame (2)  
Sept. 26—The Miracle  
Sept. 21—The Dead Man's Keys (2)  
Sept. 19—The Twins of the G. L. Ranch  
Sept. 14—Helen's Babies (2)  
Sept. 12—Out of the Sea  
Sept. 10—The Mother of Her Dreams  
Sept. 7—The Bowl-Bearer (2)  
Sept. 5—From the River's Depth  
Aug. 31—Reincarnation (2)  
Aug. 29—The Vagabond  
Aug. 24—Snapshots (2)  
Aug. 22—In a Japanese Garden  
Aug. 17—When Hungry Hamlet Fled (2)  
Aug. 15—The Cromgere Ruby  
Aug. 13—Weighed in the Balance



# Mutual Exchanges

## Serving the Mutual Program

Albany, N. Y.	Mutual Film Corporation	733 Broadway
Amarillo, Texas	Mutual Film C. of Texas	302 E. 4th St.
Atlanta, Ga.	Mutual Film Corporation	146 Marietta St.
Baltimore, Md.	Mutual Film Corporation	412 E. Baltimore St.
Boston, Mass.	Mutual Film Corporation	1108 Boylston St.
Buffalo, N. Y.	Mutual Film Corporation	272 Washington St.
Butte, Mont.	Pacific Mutual Film Corp.	American Theatre Bldg.
Calro, Ill.	Mutual Film Corporation	9th St. & Commercial Ave.
Calgary, Alberta	M. F. C. of Canada, Ltd.	Lesson & Lineham Block
Charlotte, N. C.	Mutual Film Corporation	322 North Tryon St.
Chicago, Ill.	Mutual Film Corporation	5 S. Wabash Ave.
	(Cont. F. F. Corp. Branch)	5 S. Wabash Ave.
	Mutual Film Corporation	
	(H. & H. Branch)	117 N. Dearborn St.
Cincinnati, Ohio	Mutual Film Corporation	111 East Seventh St.
Cleveland, Ohio	Mutual Film Corporation	108 Prospect Ave., S. E.
Columbus, Ohio	Mutual Film Corporation	422 N. High St.
Dallas, Texas	Mutual Film C. of Texas	1807 Main St.
Denver, Colo.	Mutual Film Corporation	1724 Welton St.
Des Moines, Iowa	Mutual Film Corporation	Cohen Bldg.
Detroit, Mich.	Mutual Film Corporation	97 Woodward Ave.
El Paso, Texas	Mutual Film C. of Texas	524 Trust Bldg.
Escanaba, Mich.	Mutual Film Corporation	1019 Ludington St.
Evansville, Ind.	Mutual Film Corporation	Keene Bldg.
Fort Smith, Ark.	Mutual Film Corporation	17 N. 6th Street
Fargo, N. D.	Mutual Film Corporation	
	(Temporary Address)	11 Broadway
Grand Rapids, Mich.	Mutual Film Corporation	7-8 Hawkins Bldg.
Harrisburg, Pa.	Mutual Film Corporation	15 N. 5th St.
Houston, Texas	Mutual Film Corporation	
Indianapolis, Ind.	Mutual Film Corporation	150 N. Illinois Street
Kansas City, Mo.	Mutual Film Corp. of Mo.	928 Main St.
Los Angeles, Cal.	Mutual Film Corporation	825 South Olive St.
Louisville, Ky.	Mutual Film Corporation	444 So. 4th St.
Memphis, Tenn.	Mutual Film Corporation	500 So. Main Street
Milwaukee, Wis.	Mutual Film Corporation	301 Enterprise Bldg.
Minneapolis, Minn.	Mutual Film Corporation	22 North Sixth St.
Montreal, P. Q.	M. F. C. of Canada, Ltd.	154 St. Catherine St.
Newark, N. J.	Mutual F. Exch. of N. Y.	25 Branford Place
New Orleans, La.	Mutual Film Corporation	816 Perdido St.
New York City	Mutual Film Corporation	
	(Twenty-third St. Br.)	71 West 23rd St.
	M. F. C. Western Film	
	Branch	126 W. 46th St.
Oklahoma City, Okla.	Mutual Film Corporation	120 W. Grand Ave.
Omaha, Neb.	Mutual Film Corporation	1413-1415 Harney St.
Philadelphia, Pa.	Mutual Film Corporation	902 Filbert St., 4th Floor
	Cont. Feature Film Corp.	902 Filbert St., 3rd Floor
Phoenix, Ariz.	Mutual Film Corporation	201 O'Neill Bldg.
Pittsburgh, Pa.	Mutual Film Corporation	420 Penn Ave.
	Cont. Feature Film Corp.	420 Penn Ave.
Portland, Me.	Mutual Film Corporation	410 Fidelity Bldg.
Portland, Ore.	Mutual Film Corporation	389 Oak St.
Regina, Sask., Can.	M. F. C. of Canada, Ltd.	312 Westman Chambers
Salt Lake City, Utah	Mutual Film Corp. of Utah	123-5 East Second So. St.
San Antonio, Tex.	Mutual Film Corporation	228 Prudential Building
San Francisco, Cal.	Mutual Film Corporation	162-164 Turk St.
St. John, N. B.	M. F. C. of Canada, Ltd.	Waterloo St.
St. Louis, Mo.	Mutual Film C. of Mo.	1311 Pine Street
Seattle, Wash.	Mutual Film Corporation	205-6 Green Bldg.
Sioux Falls, S. D.	Mutual Film Corporation	201 Williams Fine Arts
	Building	
Spokane, Wash.	Mutual Film Corporation	408 First Ave.
Springfield, Mass.	Mutual Film Corporation	179 Dwight Ave.
Syracuse, N. Y.	Mutual Film Corporation	205 Bastable Block
Tampa, Fla.	Mutual Film Corporation	1325 Franklin St.
Toledo, Ohio	Mutual Film Corporation	410 Superior St.
Toronto, Ont.	M. F. C. of Canada, Ltd.	15 Wilton Ave.
Vancouver, B. C.	M. F. C. of Canada, Ltd.	963 Granville St.
Washington, D. C.	Mutual Film Corporation	428 Ninth St., N. W.
Wheeling, W. Va.	Mutual Film Corporation	1400 Market St.
Wichita, Kan.	Mutual Film Corporation	316 Barnes Bldg.
Wilkesbarre, Pa.	Mutual Film Corporation	61 S. Pennsylvania Ave.
Winnipeg, Manitoba	M. F. C. of Canada, Ltd.	48 Aikins Bldg.
	McDermott Ave.	

## Schedule of Poster Sizes for Releases in the Mutual Program

Monday	American	2 reels	1-3-6
"	Falstaff	1 reel	.1
"	Novelty Comedy	1 reel	1-3
Tuesday	Thanhouser	2 reels	1-3-6
"	Cartoon and Scenic	1 reel	1-3
"	Beauty	1 reel	.1
Wednesday	Feature	3 reels	1-1-3-6
"	Mutual Comedy	1 reel	1-3
Thursday	Centaur	2 reels	1-3-6
"	Falstaff	1 reel	1-3
"	Mutual Weekly	1 reel	.1
Friday	Mustang	2 reels	1-3-6
"	American	1 reel	.1
"	Cub	1 reel	1-3
Saturday	Feature	3 reels	1-1-3-6
"	Beauty	1 reel	1-3
Sunday	Reliance	2 reels	1-3-6
"	Casino	1 reel	1-3
"	Thanhouser	1 reel	.1

# Mutual Program

## Week of November 29

No.	Brand	Title	Class	Reel	Leads
MONDAY, NOVEMBER 29					
04208	American	The Silver Lining	D.	2	Vivian Rich
04209	Falstaff	Foiling Father's Foes	C.	1	Alfred Vosburg
04210	Novelty	Charlie's Twin Sister	C.	1	Louise Emerald Bates
					Herbert Broske
TUESDAY, NOVEMBER 30					
04212	Thanhouser	The Crimson Sabre	D.	2	Isolde Illian
04213	Gaumont	See America First, No. 12	Cartoon	1	George Marlo
04214	Beauty	Keeping Up With the Joneses	Scenic	1	Lake Mohonk, N. Y.
04215	Beauty	Billy Van Deusen and the Merry Widow	C.	1	Carol Holloway
					John Sheehan
WEDNESDAY, DECEMBER 1					
04216	Rialto	Lessons in Love	C.-D.	3	Hal. Forde
04217	Novelty	Betty Burton, M.D.	C.	1	Linda Griffith
04218					
04219	Novelty	Betty Burton, M.D.	C.	1	Linda Griffith
THURSDAY, DECEMBER 2					
04220	Centaur	Stanley Among the Voo Doo Worshippers	An.-D.	2	Bostock Animals
04221	Falstaff	Checking Charlie's Child	C.	1	Isolde Illian
04222	Mutual	Mutual Weekly No. 48	Topical		George Marlo
FRIDAY, DECEMBER 3					
04224	Mustang	Broadcloth and Buckskin	C.-D	2	Anna Little
04225	American	Spider Barlow Cuts In	C.-D.	1	E. Forrest Taylor
04226	Cub	A Shot Gun Romance	C.	1	Jack Richardson
					Winifred Greenwood
					Ed. Coxen
					George Ovey
SATURDAY, DECEMBER 4					
04228	Mustang	Film Tempo	C.-D.	3	Art Acord
04229	Beauty	Making Over Father	C.	1	Nell Frazen
04230					Neva Gerber
					Frank Borzage
SUNDAY, DECEMBER 5					
04232	Reliance	The Stab	D.	2	Irene Hunt
04233	Casino	A Tangle in Hearts	C.	1	William Hinckley
04234	Thanhouser	The House Party at Carson Manor	D.	1	John Daley Murphy
					Ethel Jewett
					Morgan Jones
					Morris Foster
MASTERPICTURE, DECEMBER 2					
49	American	The Forbidden Adventure	D.	5	Louise Glaum
					Charles Ray
					Herschel Mayall

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## Week of December 6

No.	Brand	Title	Class	Reel	Leads
MONDAY, DECEMBER 6					
04236	American	The Water Carrier of San Juan	Mexican Drama	2	Winifred Greenwood
04237	Falstaff	Minnie, the Mean Manicurist	C.	1	Ed. Coxen
04238	Novelty	A Janitor's Joyful Job	C.	1	Louise Emerald Bates
					Claude Cooper
					Arthur Cunningham
					Babe Hardy
TUESDAY, DECEMBER 7					
04240	Thanhouser	His Vocation	Circus	2	Grace DeCarleton
04241	Gaumont	See America First, No. 13	Drama	1	Bert Delaney
04242	Beauty	Keeping Up With the Joneses	Cartoon	1	Providence and Newport, R. I.
04243	Beauty	Pretenses	C.-D.	1	Carol Holloway
					John Sheehan
WEDNESDAY, DECEMBER 8					
04244	Reliance	Her Mother's Daughter	D.	3	Dorothy Gish
04245	Novelty	The Army and Navy Game	C.	1	
04246					
04247	Novelty	The Army and Navy Game	C.	1	
THURSDAY, DECEMBER 9					
04248	Centaur	The Winning of Jess	An.-D.	2	Bostock Animals
04249	Falstaff	Clarence Cheats at Croquet	C.	1	Riley Chamberlin
04250	Mutual	Mutual Weekly No. 49	Topical	1	Charles Emerson
					Frances Keyes
FRIDAY, DECEMBER 10					
04252	Mustang	There's Good in the Worst of Us	Western Drama	2	E. Forrest Taylor
04253	American	A Broken Cloud	Society Drama	1	Anna Little
04254	Cub	Doctor Jerry	C.	1	Vivian Rich
					Alfred Vosburg
					Geo. Ovey
SATURDAY, DECEMBER 11					
04256	Clipper	Curly	Sociological Drama	3	Lottie Pickford
04257	Beauty	Nobody's Home	C.	1	Wm. Russell
04258					Neva Gerber
					Frank Borzage
SUNDAY, DECEMBER 12					
04260	Reliance	The Wayward Son	D.	2	Wm. Hinckley
04261	Casino	Curing Cissy	C.	1	Cissy Fitzgerald
04262	Thanhouser	Her Confession	Mod.-D.	1	"Budd" Ross
					Florence La Badie
					Thomas A. Curran
					Kathryn Adams
SPECIAL					
50	American	The Buzzard's Shadow	Military Drama	5	May Allison
					Harold Lockwood



**MUTUAL PROGRAM**

# **ARMY & NAVY FOOTBALL GAME**

**EXCLUSIVE  
MUTUAL  
RELEASE  
WED.,  
DEC. 8th**

**ON THE REGULAR  
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## *Special Announcement!*

Mutual enterprise has scored another big scoop. The Army and Navy gridiron battle, the nation's greatest football game, will be presented in motion pictures as a Novelty release on the Mutual program, December 8th.

By special arrangement the Mutual Film Corporation has acquired the exclusive motion picture rights for this game and no other motion pictures can be taken there.

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JOHN R. FREULER, President  
Executive Offices:

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New York City



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While yesterday was a cold rainy day the Strand Theatre broke all records with DAMAGED GOODS. House filled to capacity noon until eleven thirty. At nine people lined up two blocks, three abreast. Nine policemen called to handle crowd. Manager Thomas has booked the two remaining days of the week and has option for solid week later on the Strand. Opposition around the corner was ~~strong~~ "DAMAGED GOODS best box office attraction today" says Thomas.

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DETECTIVE DARING ENTERS INTO A LOVE TALE, IN WHICH ETHEL JENETT, MORRIS FOSTER AND MORGAN JONES DO SOME POWERFUL WORK.

ONE REEL — RELEASED SUNDAY, DECEMBER 5<sup>TH</sup>

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# FOILING FATHER'S FOES

LOUISE EMERALD BATES IS THE FOILER—NICE FOILER, YES? COLIN CAMPBELL IS THE FUNNY LITTLE FATHER, AND THE AGGREGATION OF FOIBLES MAKE THE LAUGH A SWEEPING ROAR.

ONE REEL — MONDAY, NOV. 29<sup>TH</sup>

# CHECKING CHARLIE'S CHILD

CHECK THIS LUSTY COMEDY AT YOUR THEATRE. YOU'LL DO IT OVER AGAIN. A JOLLY STORY WELL STACKED WITH CUTE KIDDIES.

ONE REEL — THURSDAY, DEC 2<sup>ND</sup>

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Release Date—

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at This Cast!

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*with*

**May Allison**

**William Stowell Harry Von Meter  
Betty Hart Dick La Reno**

*Directed by Thomas Ricketts*

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# THE BUZZARD'S SHADOW

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**The Water Carrier of San Juan** *two reels*

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Edward Coxen—George Field  
Directed by Charles Bartlett  
Released December 6th

**A Broken Cloud**

Vivian Rich—Alfred Vosburgh  
Directed by Reaves Eason  
Released December 10th

American "Beauty" Comedies

**Pretenses**

Carol Holloway—John Stepping  
John Sheehan  
Directed by John Dillon  
Released December 7th

**Nobody's Home**

Neva Gerber—Frank Borzage  
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Released December 11th

Each of these releases distributed through  
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# THE GIRL AND THE GAME

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## Helen Holmes

*The Fearless Film Star*

in a railroad film novel of fifteen two-act chapters

### A Gigantic Production!

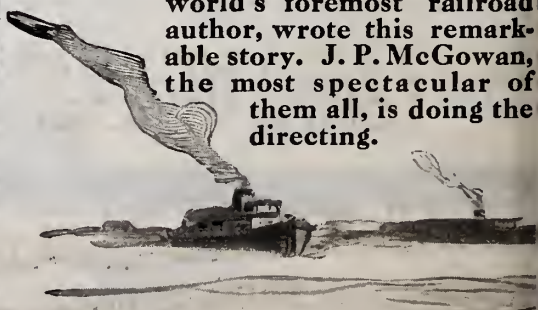
Never before has such a gigantic film undertaking been produced. Each chapter is a monster feature in itself. A strong love interest carries over from chapter to chapter.

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THE HERO  
Leo Maloney

THE HEROINE  
Helen Holmes





# SPECIAL FEATURE



**A**RRANGE right now to book this stupendous feature. Hurry! You can't delay a minute. Get the jump on your competitor. Remember—we must protect customers!

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A new, two-act chapter each week! Wire or write your nearest Mutual Exchange for complete information. Quick action is necessary. *Book this feature now!*

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Great newspapers will print the story of "The Girl and the Game" week by week. Among them are such powerful journals as—

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**The San Francisco Chronicle**  
**The St. Louis Globe-Democrat**  
**The Chicago Evening Post**  
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**The Dallas Journal**

—and more than 900 others.

Here, Mr. Exhibitor, is your chance to clean up big. "The Girl and the Game" is a world-beater. It means crowds, crowds, crowds!

Distributed throughout the United States and Canada exclusively by Mutual Film Corporation.

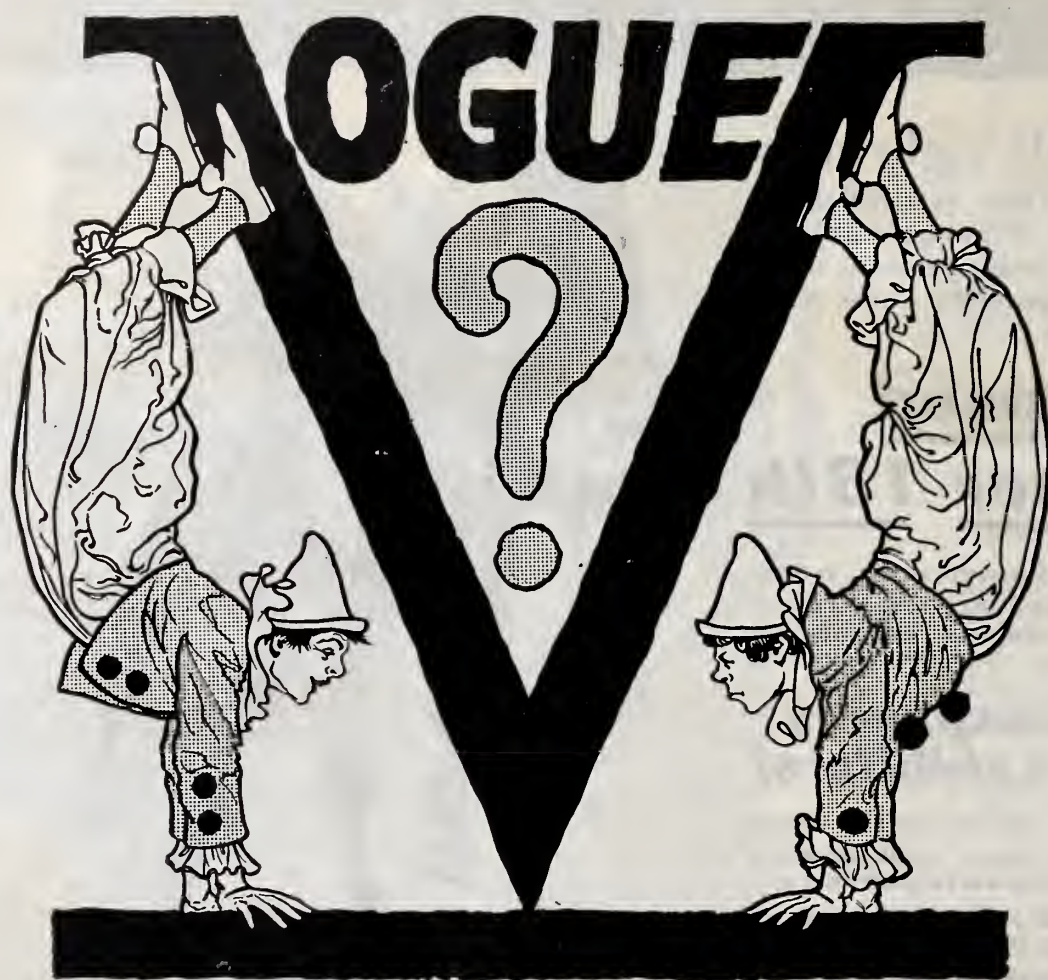
**SIGNAL FILM CORPORATION**

SAMUEL S. HUTCHINSON, President  
Studios: Los Angeles, Calif.





MUTUAL PROGRAM



**WHAT IS IT?**  
**■ WAIT! ■**



MUTUAL PROGRAM

# CURLY



**AN AMERICAN CLIPPER FEATURE**

**N**OW, then, Mr. Exhibitor, we offer you a smashing big attraction. It's a three-reel "Clipper" feature that you can't afford to miss. The story of a girl of the slums and how she is tortured by two pirates of society.

## A Record-Breaking Cast!

Lottie Pickford      William Russell  
Charlotte Burton    Eugenie Forde  
George Periolat     Lizette Thorne

*Directed by Donald MacDonald*

**Date of Release Dec. 11th!**

Don't let your competitors beat you to it on this all-star "Clipper" feature

Here's the Newest "Mustang" Film—

**"There's Good in the Worst of Us"**

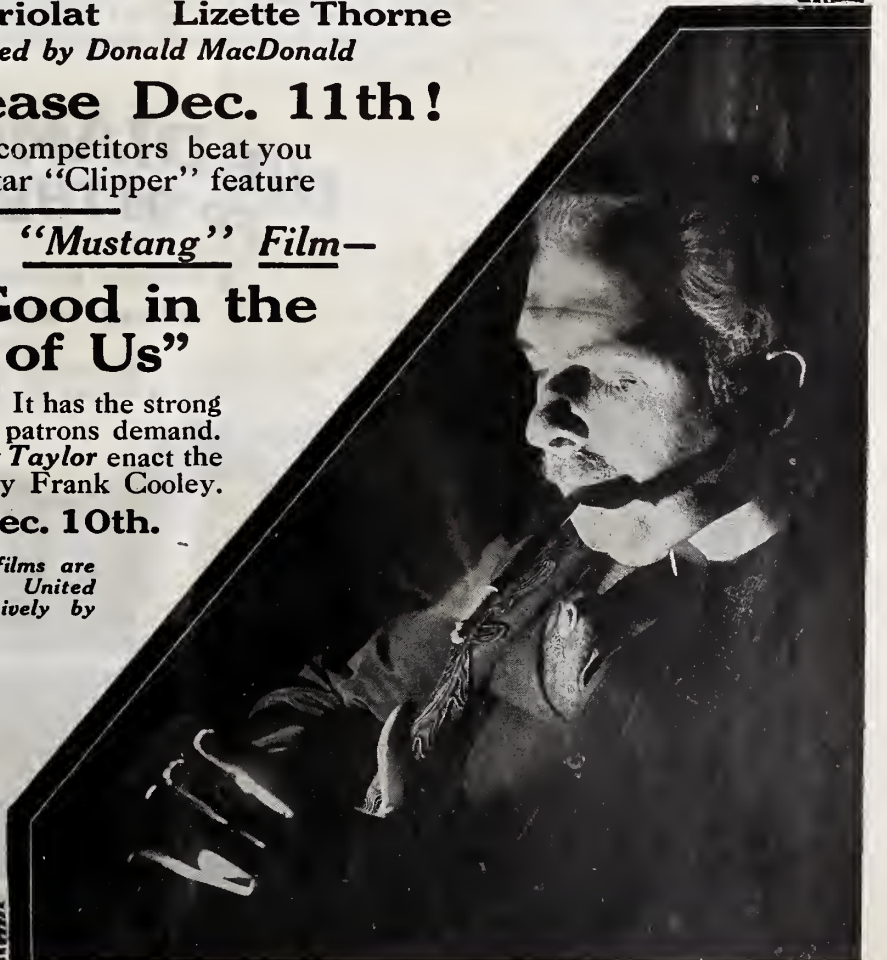
A two-reel western drama. It has the strong punch and the thrill your patrons demand. *Anna Little* and *E. Forrest Taylor* enact the leading roles. Directed by Frank Cooley.

**Date of Release Dec. 10th.**

*"Clipper" and "Mustang" films are distributed throughout the United States and Canada exclusively by Mutual Film Corporation.*

**American Film Company, Inc.**

SAMUEL S. HUTCHINSON, President  
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MUTUAL SPECIAL FEATURE

# The Silent Witness

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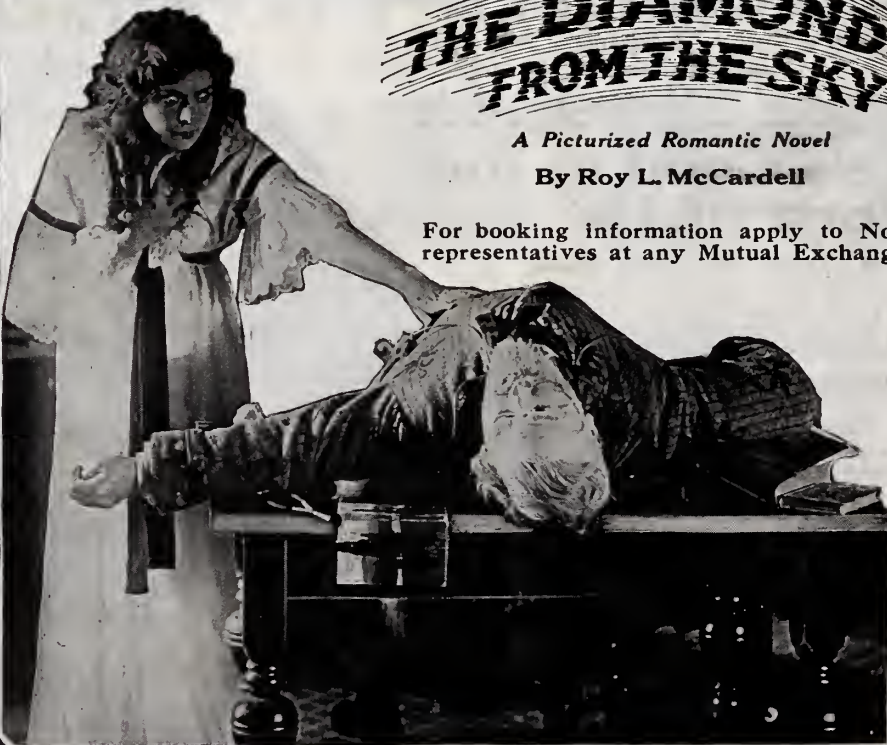
Go to your nearest Mutual Exchange. Ask to see "The Silent Witness"—that's the title of Chapter III of this great continued photoplay in chapters. See Chapter III, or any other chapter. You'll stand aghast at the stupendous thrills! Each chapter is in itself a strong two-reel feature. Adventure and romance—these are the big outstanding elements of this photoplay masterpiece.

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### "THE HOUSE PARTY"

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*with HARRY VOKES of Ward & Vokes*

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*with CISSY FITZGERALD, the favorite comedienne*

### "A TANGLE IN HEARTS"

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A Drama of Frontier Army Life. In Five Acts. Produced by the American Film Co., Inc. Starring **Harold Lockwood** and **May Allison**.

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A Romance of Arabia. In Five Acts. Starring **Louise Glaum**, **Herschall Mayall** and **Charles E. Ray**. A Mutual Feature.

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A Wonderful Romance of Jane Shore. In Five Acts. Presented by the Celebrated Star, **Blanche Forsythe** and a Company of Over 3,000 Players. A Mutual Production.

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The Daring Romance of an Artist's Model. Starring **Audrey Munson**, the Most Beautiful Woman in the World. Produced by the Thanhouser Film Corporation.

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A Spectacular Drama of the South. In Five Acts. Featuring **Harold Lockwood** and **May Allison**. Produced by the American Film Co., Inc.

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A Plea for Motherhood. In Four Acts. Produced by the American Film Co., Inc. Starring **Margarita Fischer**.

## The Brink

A Play of Love, Conspiracy and Regeneration. Starring **Forrest Winant** and **Rhea Mitchell**. Four Thrilling Acts. A Mutual Production.

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## The Price of Her Silence

A Human Drama of Sentiment and Adventure in Four Acts. Produced by the Thanhouser Film Corporation. Starring **Florence La Badie**.

## The House of Scandals

A Sensational Drama in Four Acts. Produced by the American Film Company, Inc. Starring **Harold Lockwood** and **May Allison**.

## The Man From Oregon

A Play of Love and Politics. Five Acts. **Howard Hickman** and **Clara Williams** Play the Leads. A Mutual Feature.

## The Wolf-Man

A Romantic Drama in Four Acts. Produced by Reliance. Featuring "**Billie**" **West** and **Ralph Lewis**.

## Infatuation

A Drama of the Stage in Four Acts. Produced by the American Film Company, Inc. Starring **Margarita Fischer** and **Harry Pollard**.

## Monsieur Lecoq

A Four Act Screen Version of **Emile Gaboriau's** Detective Story. Produced by the Thanhouser Film Corporation. Starring **William Morris** and **Florence La Badie**.

## A Yankee From the West

An American Drama of To-day in Four Acts. Produced by Majestic. Featuring **Signe Auen** and **Wallace Reid**.

## The Toast of Death

A Romance of India in Four Acts. Featuring **Louise Glaum**, **Harry G. Keenan** and **Herschall Mayall**. A Mutual Feature.

## The Girl From His Town

A Drama of the Stage in Four Acts. Produced by the American Film Company, Inc. Featuring **Margarita Fischer**.

## Milestones of Life

A Play of the Seasons in Four Acts. Produced by the Thanhouser Film Corporation. Featuring **Mignon Anderson**.

## The Mating

A Play of College Life in Five Acts. Featuring **Bessie Barriscale**. A Mutual Feature.

## The Fox Woman

A Romance of Japan. In Four Acts. By **John Luther Long**. Produced by Majestic. Featuring **Teddy Sampson**.

## Secretary of Frivolous Affairs

A Society Drama in Four Acts. Produced by the American Film Company, Inc. Featuring **May Allison** and **Harold Lockwood**.

## The Flying Twins

A Photoplay of the Circus in Four Parts. Produced by the Thanhouser Film Corporation. Featuring **Madeline** and **Marion Fairbanks**.

## The Reward

A Drama of Stage Life in Four Parts. Presenting **Bessie Barriscale**. A Mutual Feature.

## Up From the Depths

A Drama of Love and Regeneration in Four Parts. Produced by Reliance. Presenting **Courtenay Foote** and **Gladys Brockwell**.

## Her Shattered Idol

How Love and Loyalty Won the Girl. A Drama of Sentiment and Adventure. In Four Parts. Produced by Majestic. Featuring **Mae Marsh** and **Robert Harron**.

## The Patriot and the Spy

A Thrilling War-Time Romance. In Four Reels. Produced by the Thanhouser Film Corporation. Presenting **James Cruze** and **Marguerite Snow**.

## The Lonesome Heart

An American Distinctive Creation. The Romance of a Foundling. In Four Parts. Produced by the American Film Company, Inc. With the Beautiful **Margarita Fischer**.

## The Darkening Trail

A Vivid Story of Yukon Adventure. In Four Reels. Presenting the Popular Star, **W. S. Hart**. A Mutual Feature.

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A Drama of Newspaper and Theatrical Life. In Four Reels. Featuring **John Emerson**. Produced by Reliance.

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A Romantic Drama of Love, Mystery and Adventure. In Four Reels. Produced by the Thanhouser Film Corporation. Starring **Florence La Badie**.

## The Lure of the Mask

An American Distinctive Creation. In Four Reels. Produced by the American Film Company, Inc. Stars **Elsie Jane Wilson** and **Harold Lockwood**.

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From the Immortal Romance by "**Ouida**." In Four Reels. Produced by Reliance. Stars, **Charles Clary**, **Irene Hunt** and **Francella Billington**.

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A Drama of Love and Regeneration. By the Great American Novelist, **Cyrus Townsend Brady**. In Four Reels. Produced by Reliance. With **Francella Billington** and **Sam De Grasse**.

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A Vivid Picture of a Great Moral Problem. In Five Reels. Starring **Bessie Barriscale**. A Mutual Feature.

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A Drama of Love and War. From the Celebrated Novel by **Richard Harding Davis**. In Four Reels. Produced by Majestic. Starring **Lillian Gish**.

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A Moral Problem Play. Produced by Reliance. In Four Reels. Star, **Robert Edson**.

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A Gripping Western Drama. In Five Reels. With **Robert Edson** and **William S. Hart**. A Mutual Feature.

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A Film Version of the Immortal Poem by **Lord Alfred Tennyson**. In Four Reels. Produced by Majestic. Starring **Lillian Gish**.

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## The Devil

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MUTUAL  
PROGRAM

Form 210

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New York, November 20, 1915.  
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